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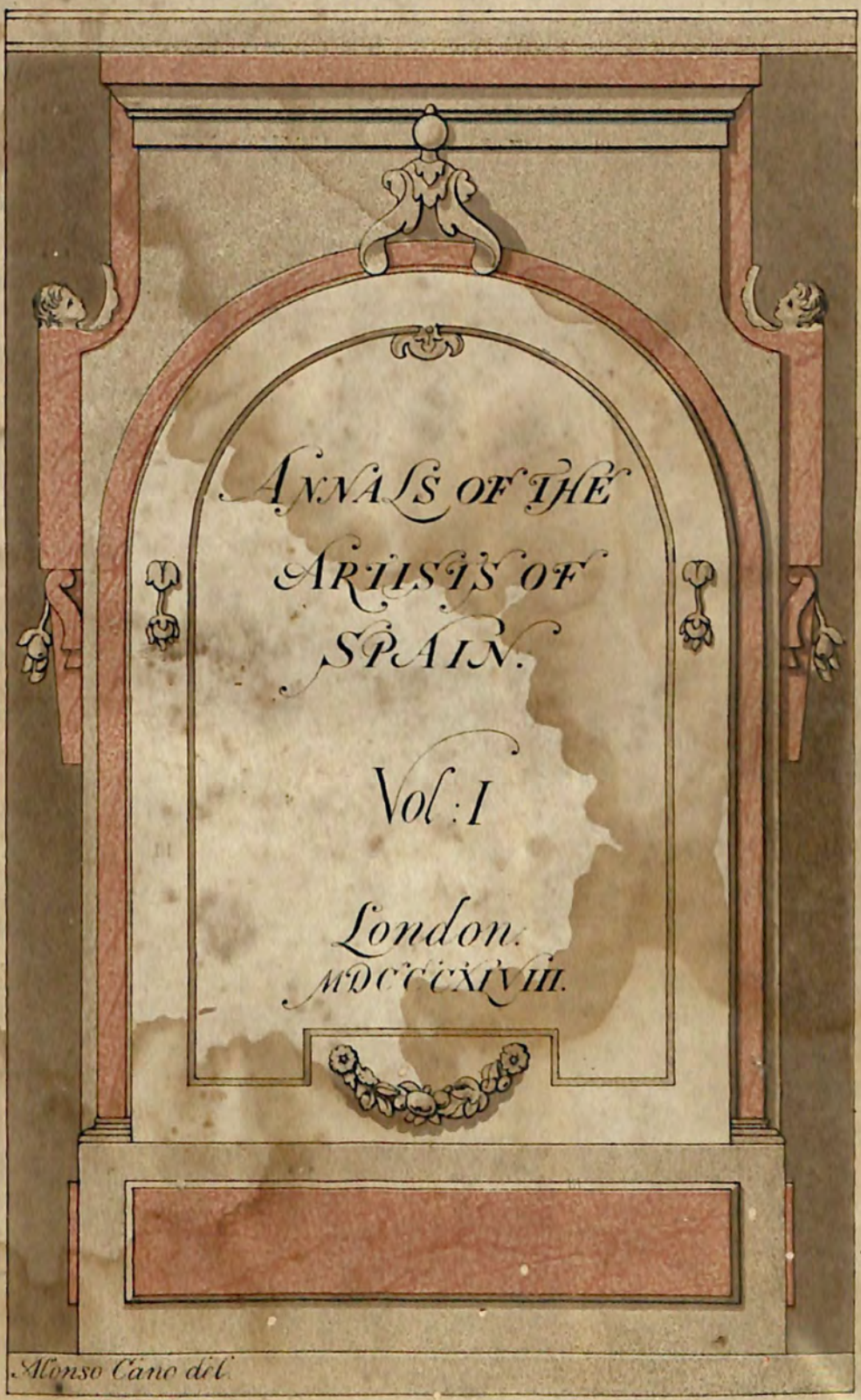
ANNALS OF THE
ARTISTS OF
SPAIN.
Vol: I
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Alonso Cano del.

709.46

# ANNALS

OF THE

# ARTISTS OF SPAIN.

BY

WILLIAM STIRLING, M.A

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ac.

*Los quales con colores matizadas,*
*Y claras luces de las sombras vanas,*
*Mostraban á los ojos relevadas*
*Las cosas y figuras que eran llanas,*
*Tanto, que al parecer el cuerpo vano*
*Pudiera ser tomado con la mano.*

GARCILASO DE LA VEGA.

S-d-5

VOL. I.

LONDON:
JOHN OLLIVIER, 59, PALL MALL.

MDCCCXLVIII.

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*Theirs was the skill, rich colour and clear light,*
*To weave in graceful forms by fancy dream'd,*
*So well that many a shape and figure bright,*
*Though flat, in sooth, relievo'd and rounded seem'd,*
*And hands, deluded, vainly strove to clasp*
*Those airy nothings mocking still their grasp.*

LONDON:
PRINTED BY T. BRETTELL, RUPERT STREET, HAYMARKET.

THESE PAGES,

WHICH I HAD HOPED

TO DEDICATE

TO

MY FATHER,

ARE NOW INSCRIBED,

IN AFFECTIONATE HOMAGE,

TO

HIS MEMORY.

# PREFACE.

THERE are but two valid excuses for the publication of a book. One is, that the subject is new, or at least, unexhausted; the other, that the writer is so graced and gifted, that the gentle reader may be supposed willing to tread even a beaten path for the sake of the pleasure of his company. Preferring no claim to the latter plea, I hope to be able to shew that these Annals of the Artists of Spain are entitled to the benefit of the former. They were first conceived in 1843, in the course of a journey through the delightful land of Velazquez and Murillo; and they were in great part composed before the more cultivated languages on this side the Pyrenees possessed any separate work on Spanish art better than the few books of which I shall now give a brief notice.

The earliest English work on the subject, with which I am acquainted, is *The Lives of Spanish Painters, Sculptors, and Architects, translated from Velasco*, 8*vo.*, *London*, 1739, a meagre abridgment of the biographical part of the Spanish work of Palomino, and at once scarce and worthless.

The next is *Anecdotes of eminent Painters in Spain, during the* 16*th and* 17*th centuries, with cursory remarks on the present state of the arts in that kingdom; by Richard Cumberland, 2 vols.*, 12*mo.*, *London*, 1782; reprinted, in 1787, without revision or correction, but with a supplementary volume, likewise in 12mo., entitled *Catalogue of Paintings in the King of Spain's palace at Madrid.*

The author, well known as a second-rate novelist, dramatist, and poet, was sent to Spain in 1780, by Lord North, on a secret mission,

and resided about a year at Madrid, where his agreeable qualities and pretty daughters rendered him very popular in society. But failing to effect the diplomatic purposes for which he was sent, the Government at home, according to his account, refused to repay him the expenses of his journey, and reduced him to the brink of ruin. His anecdotes were, therefore, drawn up under the pressure of necessity, and rather with a view to the publisher's cash, than the author's reputation. Palomino was the author from whom he drew most of his flimsy materials; for, although he acknowledges his obligations to the scarce treatise of Pacheco, he culls nothing from it which he did not find in the pages of Palomino. His work has been justly styled by Bourgoing, "une compilation indigeste, peu digne d'être la sœur de Mesdemoiselles Cumberland."[1] Correcting none of Palomino's numerous errors, he blunders largely and intrepidly on his own account. For instance he tells us first (vol. ii., p. 32,) that Velazquez went to Italy with the ambassador, who was going to bring back the Archduchess Mariana, the second Queen of Philip IV., and soon afterwards (p. 36,) that her predecessor Queen Isabella, had died, during Velazquez's absence, leaving us to infer that the King, a pedant in etiquette, had negotiated, and perhaps solemnized his second marriage during the life of his first wife. Describing the familiarity and friendship in which Philip II. lived with his painter Sanchez Coello, he says (vol. i. p. 90), that "in those moments "when his temper relaxed into complacency," the King "would "mount the ladder (the only one he ever climbed without ambi- "tion or disgrace) that privately communicated with the painting "room" of the artist. The words of Palomino, whom he followed are these, "The King was accustomed often to come to the apart- "ment of Sanchez, *por un transito secreto, con ropa de levantar*,[2] "by a secret passage, in his *dressing-gown*," an article of apparel which Cumberland, catching at the sound, and impatient of wasting

1 Nouveau Voyage en Espagne; 3 tom., 8vo., Paris, 1789; tom. iii., p. 258.
2 Palomino; tom. iii., p. 260, fol., Madrid, 1724.

a moment in reaching his dictionary, pleasantly converted into a *ladder*. Besides its inaccuracy, his work also labours under another grave disadvantage, that of having been composed without personal acquaintance, on the author's part, with Valencia and Andalusia, and their rich treasuries of local art. The Catalogue of the King of Spain's galleries at Madrid, made at Cumberland's request by the superintendent of the pictures in the royal palace, though meagre and unsatisfactory, is valuable as a record of the condition of one of the finest collections in Europe before it had been thinned by the pillaging Bonaparte and the imbecile Bourbon.

The next work on Spanish art, now somewhat rare, is called *The Life of Bartolomé E. Murillo, compiled from the writings of various authors; translated by Edward Davies, Esq., late Captain in the first regiment of Life Guards*, 8*vo.*, *London*, 1819, *pp. ciii.*, 183. It is a collection of extracts relating to Murillo from the writings of Cumberland, Bourgoing, D'Argenville, Palomino, Ponz, Jovellanos, and Cean Bermudez, some of them translated and some in the original French or Spanish, and strung together with a few pages and notes by the gallant captain himself. The sole merit of the book consists in the version of Cean Bermudez's Letter on the life and works of Murillo, which, though sufficiently ill done, is not quite so unintelligible as the original compositions of the translator.

Fourteen years after the utterances of the ex-life-guardsman, appeared *A Dictionary of Spanish Painters, comprehending simply that part of their biography immediately connected with the arts; from the* 14*th century to the* 18*th; by A. O'Neil, two parts*, 1833-4, *pp. xi.*, 280, 308, with four illustrations. This work seems to be an abridgment of Cean Bermudez's excellent dictionary, although the lady-author has not seen fit to entrust the reader with the name of any one of her sources of information. I am sorry to be able to praise nothing in the book but the beauty of the paper and printing.

Even this slender praise must be withheld from the next work on the subject, *The History of the Spanish school of painting, to*

*which is appended an historical sketch of the rise and progress of the art of miniature illumination; by the author of Travels through Sicily and the Lipari Islands, the History of the Azores, and the History of the various styles of Architecture; sm. 8vo., London,* 1843, *pp. ii.*, 199. From so voluminous a writer some slight knowledge of his business might have been expected. Yet he cites none of his authorities, and from the gross blunders of his own production, I suspect Mrs. O'Neil's book to have been the only one which he consulted. No Frenchman could have mis-spelt Spanish names with more persevering ingenuity than this historian, who likewise rivals Cumberland in inaccuracy, and Davies, in dulness and bad English.

These were the only books on Spanish art in our language when I conceived the design of the present work. Up to that time even the journals of our travellers, our rich periodical literature, and the labours of our encyclopædists afforded, so far as my researches have extended, little worthy of note on the subject, except the brief but accurate accounts of some of the Spanish artists in the second volume of *Sketches in Spain during the years* 1829, 30, 31, *and* 32; *by Captain S. S. Cook* (now Widdrington), *R.N., &c.; 2 vols. 8vo., London,* 1834; an excellent article on the Spanish painters, contributed to the *Foreign Quarterly Review*, No. xxvi., *May* 1834, by Sir Edmund Head; and an admirable life of Velazquez, for which the *Penny Cyclopædia* is indebted to the pen of Mr. Ford. Two-thirds of the following chapters were written, and the greater part of the materials for the remainder was collected before I was informed that another and a better labourer was turning up the almost virgin soil of my literary field. Had I sooner become aware that Sir Edmund Head had undertaken the task, I would gladly have resigned to his abler hands the care of the tillage, and to his well-established reputation, the undivided honours of a new harvest. The *Handbook of the History of the Spanish and French Schools of Painting, sm. 8vo., London,* 1848, *pp.* xiv., 373, is not only the most complete book on the subject, but worthy both of the author's culti-

vated artistic taste and literary skill. Sir Edmund's readers will doubtless regret what I, as a later writer on the same subject, must regard as very fortunate for myself, that the plan of his work demanded brevity and condensation, and compelled the artist, who was best qualified to execute a finished picture, to restrict himself to the production of a sketch. As one of his readers, I may take the liberty of suggesting that his above-mentioned article in the Foreign Quarterly Review might be interwoven with advantage into the next edition of his Hand-book.

From a list of English works treating of Spanish art, it would be absurd to omit *The Hand-book for travellers in Spain and readers at home, by Richard Ford, post* 8*vo.*, *London* 1845, *pp.* x. 1064; *second edition*, 1847, *pp.* lxii. 645. It would be equally absurd to attempt to say anything new in praise of a book, which, put forth with the humblest of all titles and in the least inviting of forms, immediately became one of the most popular books in our language. A cyclopædia of learning on all matters pertaining to the Peninsula, the Hand-book deserves my gratitude, not only as the most delightful of travelling companions, but as the principal pioneer of my researches in the artistic history of Spain. Although the second edition contains much new and valuable matter, I have chiefly referred to the first, by which indeed Mr. Ford desires to be judged. Yielding to the mistaken wish of his publisher that the volume should be rendered cheaper and more portable, "many are "the wild Iberian flowers," says the author in his second edition, "(p. lvi.) which have been rooted out, and more are the old stones of "antiquity which have been removed." These "stones" and "flowers" all readers of the original work will regret, and they will be little disposed to approve the self-sacrifice of the writer at the Albemarle Street shrine. The charming *Gatherings in Spain*, *fcap* 8*vo.*, 1846, have certainly preserved some of the loppings of the Hand-book. But let us hope that Mr. Ford will some day give us a complete edition of his unrivalled writings on Spain, worthy of himself and his subject, and embellished with some of his

original drawings, which prove his pencil to possess no less grace and vigour than his pen. To these Annals he has kindly contributed a sketch of the Capuchin convent at Seville, (p. 873), to which, I am sorry to say, the woodcutter has done great injustice. I am also indebted to him for the use of his rich and rare Spanish prints, drawings, and library, and for much general advice and assistance, without which my work would have been disfigured with far more than its present numerous imperfections.

French literature has done even less for the history of Spanish art than our own. "The Irish are a very Catholic people, and by "no means malignant in their manners," says the Canon Fernandéz Navarrete,[1] "yet, of the whole multitude of them who have "come over to Spain, not one has ever applied himself to the arts, "nor to the toils of husbandry, nor to any occupation but begging." As those Milesian islanders of 1626 had the gift of eschewing useful labour, so Frenchmen, with a few illustrious exceptions, have a peculiar power of not appreciating or understanding foreign genius. In evidence of this their accounts of Spanish art may be cited.

The earliest with which I am acquainted is the *Histoire abregée des plus fameux peintres, sculpteurs, et architectes Espagnols, traduit de l'Espagnol de Palomino Velasco; sm.* 8*vo., Paris,* 1749, *pp. iv.* 39, in which the blunders of the old Spaniard have been multiplied by his translator.

Then comes the *Dictionnaire des Peintres Espagnols, par F. Quilliet,* 8*vo., Paris,* 1816, *pp.* xxxvii. 407. M. Quilliet resided for many years in Spain, and was keeper of the royal gallery of the Escorial during the reign of the intrusive King Joseph; but writing in Paris under the Restoration, he dedicates his dictionary, in dulcet tones of legitimist loyalty, to the Duke of Berri. "*Haz buena* "*farina y no toques bocina,* make good flour without blowing a "trumpet," says a Castilian proverb much disregarded by M. Quilliet, who heralds his meagre performance with a preface full of

[1] Conservacion de Monarquias y discursos politicos, por el Licenciado Pedro Fernandez Navarrete Canonigo de la Iglesia de Santiago, &c.; fol., Madrid 1626, p. 57.

flourish and pretension. Confessing that he has taken Cean Bermudez for his guide, he assures us that he himself had consulted all the authorities of that writer. "Je revis tout ce qu' avait vu Cean," he says, and he gives a list of the Spanish books and MSS. cited by the indefatigable Spaniard. But his work affords no evidence of such researches, and I fear that he must endure the imputation of a literary dishonesty, more contemptible than uncommon, of parading as authorities books of which he has never read a line, or perhaps even seen the backs, on a library shelf. If he really consulted the curious MSS. of Diaz del Valle, Jusepe Martinez, and the Alfaros, why does he not say where he found them, a fact which ought always to be stated when MSS. are quoted, and in this case of the greater consequence, because the libraries, indicated by Cean Bermudez as possessing these documents, may well be supposed to have been dispersed during the eventful space of time from 1800 to 1816. But whether M. Quilliet did or did not consult the MSS. and rare books with which he claims such intimate acquaintance, it is certain that he has not preserved a single fact of importance which has not already been given to the world by Cean Bermudez, while he has omitted many which that able writer had collected to his hand. The scraps of new information, few and far between, which may be detected by a careful reader in his pages, are rendered of no value at all, because we are not in a condition to judge of their authenticity. For example, at the end of the story of Antonio Pereda and the sham dueña painted by him on a screen to satisfy the fashionable requirements of his lady-wife, we are told that that picture was sold for a high price at the artist's death. M. Quilliet did not find this information in Palomino, nor in Cean Bermudez, for neither of them mention the sale; and it is rather too much to expect us to take the unsupported evidence of a French book of 1816, with regard to the prices of a Madrid auction in 1669 or 70. But for his pretension to original research, I should have briefly dismissed M. Quilliet as a dull and careless translator of Cean Bermudez, a character in which he appeared for the second time, when he induced

the Roman Academy of St. Luke to print a work of his entitled, *Les Arts Italiens en Espagne, ou histoire des artistes Italiens qui contribuèrent à embellir les Castilles; fol., Rome*, 1824, and published in the same form and at the same date in Italian.

The next French work on the subject is *Vie complète des Peintres Espagnols, et Histoire de la Peinture Espagnole, par Et. Huard (de l'île Bourbon), Première Partie; 8vo., Paris*, 1839, *pp.* 212; *Seconde et dernière Partie*, 1841, *pp.* 272; with three paltry illustrations, one of which is the portrait, not of Velazquez or Murillo, but of M. Huard. This production was begun, it appears, as a sort of hand-book for the Spanish gallery of the Louvre, and panegyric on Baron Taylor who amassed that colossal collection of bad and spurious pictures. Whatever its pages contain of truth has obviously been taken from M. Quilliet, whose dictionary, and the Louvre catalogues, were probably the only books that M. Huard took the trouble to look into. Borrowing his lives of Spanish painters from M. Quilliet, as Goldsmith's scribbler translated Homer out of Pope, M. Huard has likewise traduced the rival whom he robbed. He condemns the dictionary, as a cold, colourless, and incomplete work, and boasts of his own researches in libraries and cabinets of engravings (p. ii.), prudently, however, omitting to name any collection to which he was indebted, or any author whom he had consulted, except M. Quilliet. But more than this, he has signalized himself by an offence of which I am happy to say our worst English writers on the subject are blameless. To such of his lives, as appeared most wanting, in M. Quilliet's pages, in warmth and colour, he has added those agreeable qualities by freely supplying incidents from his own imagination. In the early part of the life of Ribera, for instance, he entertains us by narrating how being turned out of the school of Ribalta for want of money to pay the customary fee, the young artist wandered about Valencia, sketching in the streets, and how on the evening of the second day he lay down to die in the ruins of a chapel. "Il se mourait donc d'inanition," proceeds

this intrepid novelist, (p. 6), "quand passa près de lui une jeune femme " qui entendit les plaintes que la faim arrachait au pauvre artiste; " elle lui donna, d'une main tremblante, non cette aumône du riche " mais ce partage du malheureux; Ribéra eut la force de se lever, " il n'était plus seul sur la terre, il avait trouvé une amie et avec " elle le bonheur." In short, "cette ange que Dieu avoit envoyée " pour le consoler," became his mistress, and lived with him on the funds which he obtained by sign-painting, until she "devait retourner " dans sa demeure céleste," and he found means of going to Italy. Not content with thus giving the Valencian a mistress, M. Huard also furnishes him with a grandfather, one Antoine Ribera (p. 11), of whose existence Palomino, Dominici, and Cean Bermudez were profoundly ignorant. If M. Huard has been so fortunate as to discover in some dusty MS. or forgotten book, anecdotes or names which have escaped those writers, why does he not let the world know where the discovery was made; if he is fond of inditing romance, why should he circumscribe his circle of readers and engender doubts in their minds as to his own sanity, by calling his fictions complete lives of the Spanish painters? His inventions, for such I conclude everything in his book that I have not seen elsewhere, to be, are marked by a singular ignorance of the most commonplace things of Spain. Thus, he informs us that Francisco de Solis painted for a certain convent at Madrid a figure of the Virgin, young and beautiful, standing on a dragon with red eyes and flame-vomiting jaws, "afin de produire une de ces oppositions " vulgaires qui ne manquent jamais leur effet" (p. 21), as if the symbol of the Evil One, which the etiquette of Spanish painting required to be introduced into that subject, had been a mere tasteless whim of the painter. Having thus displayed his ignorance of Spain and the Bible, he proceeds to narrate with great gravity, how all the fine ladies and Phrynes of Madrid rushed to be pourtrayed as Virgins of the Conception, and in some cases compelled Solis to paint their favourite "*bow-wow (toutou favori)* " cat, or parrot," under the crescent, in place of "Mary's impetuous

" dragon;" and he crowns the monstrous fable by informing us that Solis was, therefore, called the Painter of Conceptions; the sole foundation of the story being that Solis did paint a picture of the Conception at Madrid, and that the title applied to him was sometimes given to Murillo at Seville. Of course this writer exercises his national privilege of mis-spelling Spanish names and misplacing Spanish titles; of romancing about Estramadura, Toledo, Borgona, and Vargara, and of inventing incidents for the life of Don Guevara, as journalists of France pen paragraphs on Lord Henry Brougham or Sir Peel, and dramatic critics, parade their acquaintance with Shakespeare by discoursing of him with playful affection as " le vieux Williams." Even of Italian he takes care to show his ignorance by explaining that the Valencian companions of Ribera called him *Il Espagnoleto*, " en faisant " allusion à la facilité prodigieuse avec laquelle il dessinait et " composait;" (p. 6), as if calling M. Huard " the little Frenchman " would convey any adequate idea of the " prodigious facility " with which he has obscured a fine subject with stupid and impudent fictions.

M. Louis Viardot is the only other French writer on Spanish art whose works deserve notice. Well known as an essayist on the picture galleries of Europe, he has given us in *Les Musées d'Espagne, d'Angleterre, et de Belgique, sm.* 8*vo., Paris,* 1843, *pp.* x., 382, lively and agreeable sketches of some of the chief Spanish masters. Setting aside the author's " intuitive inspirations," they are light and readable, and, if they do not possess the merit, they are at least not disfigured by an affectation, of learning. M. Viardot is also author of the notices of Spanish painters which form the letterpress to the French collection of engravings known as *La Galerie Aguado,* published in Paris in 1837.

Of the German works, which I have consulted, by far the best is Fiorillo's *Geschichte der Mahlerey in Spanien,* pp. x. 470, besides the index, forming vol. iv. of the *Geschichte der Zeichnenden Künst von ihrer Wiederauflebung bis auf die neuesten Zeiten,* 6 *bänd.* 8*vo.,*

*Göttingen*, 1798–1808. It appears to be a careful abstract of Cean Bermudez's Dictionary, and it contains (p. 464 to 470) a useful list of Spanish and other books on the subject. In Dr. Kugler's dry and unsatisfactory *Handbuch der Künstgeschichte*, 8*vo.*, *Stuttgart*, 1842, pp. xxiv. 917, the five pages devoted to the masters of Spain, are, like most of his other pages, a mere catalogues of names. But even so much as this is not to be found in any Italian work with which I am acquainted.

The Spanish authors who have been my chief guides, are, first, Cean Bermudez, and after him, Palomino, Ponz, Pacheco, Carducho, and Butron. These writers being also painters, I have given so full an account of them and their literary works in their proper places in the following chapters, that it is unnecessary to discuss their merits here. So also in the case of my other authorities; for I have likewise made it a rule to acknowledge my literary debts, whenever and wherever contracted, so explicitly that my readers, unlike those of M. Huard, may at once, if it please them, verify my accuracy or detect my mistakes.

I trust that I have now established my original proposition, that a new book on Spanish art was a desideratum in our literature when my work was begun. I think I have also shewn that at that time any accurate or extended knowledge of the subject was to be obtained only from Spanish authors, who are not commonly found on the shelves of private libraries in England, and still more rarely in the hands of English readers. Even now I venture to hope that these Annals may in some measure serve purposes as yet unattempted by an English pen. Besides narrating the lives of the painters, I have given an account of the more remarkable sculptors, goldsmiths, and engravers of Spain. I have likewise endeavoured to afford some view of the national and social peculiarities of condition in which Spanish artists flourished, and which coloured their lives, and directed, or at least strongly influenced, their genius. In pursuance of this object, I have occasionally ventured into the field of history, especially in reviewing the characters of the princes

of the Spanish house of Austria, of all royal houses the foremost in the protection and promotion of the fine arts. Of the anecdotes, of the more remarkable artists, which Pacheco and Palomino narrated, and Cumberland despised, I have rejected but few, holding that every relic of the personal history of a man of genius has a certain value, and being disposed to regard even the slightest, with that sort of interest with which Sir David Wilkie detected some of the hairs of Vandyck's pencil in the portrait of a Cardinal in a palace at Genoa.[1] I have also dilated, more than English writers on art have generally thought fit to do, on the legends of the most remarkable saints whose names do not appear in the New Testament, remembering that I am addressing readers, who, though versed in the loves and labours of Jupiter and Hercules, are by no means familiar with the bucolical achievements of St. Isidro or the nautical skill of St. Raymond, and may perhaps have never even heard the names of the holy Eulalia of Merida, or Justa and Rufina, the sainted patronesses of Seville.

The chronological system of arrangement which I have chosen, will, I trust, secure to my work the advantages of continuous narrative and yet permit of occasional digressions. In order, however, to combine these advantages with the convenience of a dictionary, I have provided an ample table of contents and index, by means of which the reader will be able to turn at once to the precise passage in the biography of any artist that he may happen to be in search of, to the titles of books quoted, and to the explanation of any words which may require it.

The Catalogues, which I have compiled, of the pictures of Velazquez and Murillo now existing in the principal national and royal galleries, and in some of the best private collections, may, perhaps, one day be curious and valuable records. While the sheets were passing through the press, one royal collector lost, and another abdicated, his crown; and it is impossible to foresee the effects of the French revolution of 1848 on the dynasties and galleries of

1 Cunningham's Life of Wilkie; vol. ii., p. 450.

Europe. These Catalogues include, I am aware, many doubtful, and some certainly spurious, pictures; but they also contain all the finest specimens of those great masters. I have carefully noted as far as possible the engravings which have been executed from them; and to avoid repetition, whenever a picture has been described in the Annals, the reader is referred to the passage.

Of the illustrations to the following chapters, I may venture to say that I am not aware of the existence of any engraved portraits of El Greco, Joanes, V. Carducho, and Zurbaran: of any views of the interior of the Hospital-church of Charity, the Capuchin convent and Murillo's house at Seville; of any engraving from Murillo's Guardian-angel, or from a drawing by Alonso Cano, except those which are now offered to the public. Several monograms of artists are likewise re-produced, which have escaped Orlandi, Bartsch, Brulliot, and other diligent collectors.

While I have thus ventured to point out the particulars in which I trust these Annals may be found to possess some value, I would not have it supposed that I am blind to their numerous defects. The workman who compares the conception with the result of his labour, knows full well how wide is the distance which separates the thing hoped for and intended from the thing actually accomplished. It is rare, indeed, for the literary artist "to see of the travail of his "soul, and be satisfied;" to find that complacent feeling justified by the concurrent satisfaction of the reader is scarcely more rare. In reviewing my work, I have detected many faults of arrangement, which are now irremediable, and many omissions which I have been obliged to remedy by a chapter of additions and corrections, a chapter in defence of which I have nothing to say, except that it has enabled me to give my readers the benefit of gleanings from certain books which have been published since my own went to press. Worse than all, in observing with dismay the unexpected array of figures with which my final pages are numbered, I begin to fear that I have myself sinned in the sort which I have rebuked in others, and that, groaning under the prolixity of Castilian writers, I have

given my English readers just cause to grumble under mine. *Quien en caça, o en guerra, o en amores se mete, no sale quando quiere*, says the Castilian proverb; he who goes hunting, campaigning, or wooing, cannot leave off at his own pleasure. So literary adventure, partaking somewhat of the nature of each of these pursuits, resembles them also in leading those who engage in it far beyond their first intended limits. If I have sometimes overtasked my readers' powers of endurance, my hope is that I have at least opened the way to "fresh fields and pastures new," which a more skilful guide may one day render as pleasant to others as they have been to me.

38, Clarges Street,
*April 13th*, 1848.

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The above illustrations, not otherwise specified, are on wood, and are taken from sketches made by me in 1845, with the exception of those in pp. 948, 1065, 1152, and 1330, for which I am indebted to the ready kindness and neat pencil of John Coningham, Esq.

# CHAPTER I.

## INTRODUCTION.

AMONG the most remarkable features in the history of Spain are the rapid growth and decay of her power. She first began to rank among the great kingdoms in the reign of Ferdinand and Isabella. Their great-grandson Philip II. was the acknowledged leader and protector of Catholic Europe. Under Charles II., great-grandson of the second Philip, Castile had ceased to produce statesmen and soldiers, and Peru, to furnish ducats, at least to the royal treasury. The monarchy was as feeble as the monarch; its star had run its course in little more than six generations, rising at the end of the fifteenth, and setting at the end of the seventeenth century.

*Political Importance of Spain during 16th and 17th centuries,*

This era was likewise the great period of literature and art in Spain. Growing up with her political greatness, they added lustre to her prosperity, and a grace and charm to her decline. During the middle ages, her taste and imagination had been embodied in the unrivalled multitude of ballads, sung by unknown

*coeval, with her greatness in art.*

bards, part of which the Castilian Romanceros still preserve, and in the magnificent Cathedrals reared by nameless architects in her Christian cities; the songs and the shrines being equally tinged with the colouring of northern piety and oriental fancy. Poetry, the eldest and most docile of the fine arts, was the first of the sisterhood to be affected by the revival of ancient learning. Spanish writers had borrowed somewhat of refinement and correctness from the Latin and Italian, long ere architecture in Spain had yielded submission to Greek and Roman rules, and ere painting and sculpture had produced ought but uncouth caricatures of the human form. Juan de Mena had written his graceful love songs, Santillana had even wandered from the gay science into the strange field of criticism, and Hernan Castillo was probably preparing the first Cancionero for the press of Valencia, before the pencil of Rincon had obtained for him the cross of Santiago from the hands of Ferdinand and Isabella.

*Ferdinand and Isabella.*

The reign of "the Catholic Sovereigns" is memorable for the discovery not merely of a new continent, but of vast regions of intellectual enterprise. History, the drama, and painting, were revived in Spain in the same stirring age that sought and found new empires beyond the great ocean. Pulgar, the father of Castilian history, Cota, the earliest forerunner of Calderon, Rincon, the first native painter in the

Peninsula who deserved the name, were the contemporaries of Columbus, and, with the great navigator, mingled in the courtly throngs of the presence chamber of Isabella. The progress of refinement during the first half of the sixteenth century was perhaps more rapid in Spain than in any other country. The iron soldier of Castile, the Roman of his age, became the intellectual vassal of the elegant Italians whom he conquered,

> " Græcia capta ferum victorem cepit, et artes
> " Intulit agresti Latio."[1]

*Charles V.*

Under the Emperor Charles V., the Iberian Peninsula, the fairest province of ancient Rome, grew into the fairest colony of modern art. The classical Boscan and Garcilasso, and the many-gifted Mendoza, left behind them monuments of literature which might bear comparison with those of Italy, Berruguete and Vigarny, schools of painting and sculpture that Florence might have been proud to own. The odes of Fray Luis de Leon were excelled in strength and grace by none ever recited at the court of Ferrara; and pastoral Estremadura could boast a painter —Morales of Badajoz—not unworthy to cope with Sebastian del Piombo on his own lofty ground.

*Philip II.*

During the reigns of the three Philips, literature and art kept an even pace in their rapid and triumphant march. When Juan de Toledo

[1] Horat. Ep. II. i. 156.

laid the foundations of the Escorial, Cervantes was writing his early poems and romances in the schools of Madrid. The versatile Theotocopuli was designing his various churches in and around Toledo, and embellishing them with paintings and sculptures, whilst Lope de Vega was dashing off his thousand dramas for the diversion of the court. Mariana composed in the cloister his great history of Spain, whilst Sanchez Coello, the courtier and man of fashion, was illustrating the story of his own times by his fine portraits of royal and noble personages. In the reign of Philip III., Velasquez aud Murillo were born, and the great novel of Cervantes first saw the light. Solis and Villegas, Moreto and the brothers Leonardo de Argensola, famous in history, poetry, and the drama, were contemporaries of Ribera, Cano, and Zurbaran, and with them shared the favour and patronage of the tasteful Philip IV. When Velasquez received the cross of Santiago, Calderon was amongst the knights who greeted the new companion of that ancient order. In the evil days of Charles II., Spain and her literature and her arts drooped and declined together. Painting strove the hardest against fate, and was the last to succumb. Murillo and Valdés, Mazo and Carreño, and their scholars nobly maintained the honour of a long line of painters, till the total eclipse of Spain in the War of the Succession. With the House of Bourbon came in foreign fashions, and foreign standards of taste.

*Philip III.*

*Philip IV.*

*Charles II.*

*House of Bourbon.*

Henceforth Crebillon and Voltaire became the models of Castilian writing; Vanloo and Mengs, of Spanish painting. From the effects of this disastrous imitation, painting, at least, has never recovered.

*Spanish Sculpture.*

If Spain holds a high place in the roll of nations illustrious in art, it owes it to her painters; her sculptors have never obtained, nor indeed have often deserved, much notice beyond the limits of the Peninsula. Amongst them, however, were several men of fine genius. Berreguete, the disciple of Michael Angelo, was a great sculptor; Juni and Hernandez modelled with singular feeling and grace; and had Montañes and Cano flourished beneath the shadow of the Vatican, they would have been formidable rivals to Bernini and Algardi. Flanders can shew no carvings more delicate and masterly than those which still enrich the venerable choirs of many of the Peninsula churches—stalls embowered in foliage—almost as light as that which trembled on the living tree—where fruits cluster, and birds perch in endless variety, or those arabesque panels and pillars, where children rise from the cups of lily blossoms, and strange monsters twine themselves in a network of garlands, or the niches filled with exquisite figures, or the fretted pinnacles crowned with a thousand various finials, and towering above each other in graceful confusion. But in his high religious statuary, the Virgin of the chapel, or the tutelar saint

of the abbey—the Spanish sculptor was too often unhappy in his choice of materials. Neglecting the pure marble and abiding bronze, the time-honoured and fitting vehicles of his thought, he wrought either in metals too precious to escape the chances of war, and the rapacity of bankrupt power, or in wood and clay, offering little resistance to the tooth of time, and but too much temptation to the foreign trooper, weary and hungry with his march, and seeking wherewithal to kindle his fire and make the camp-kettle boil. The use of colour—universally adopted in the larger statues and groups—was also injurious to Spanish sculpture; bringing the art, so far as it addressed the taste of vulgar monks and country clowns, within the reach of every hewer of wood who possessed a paint-pot; and causing the works even of the man of genius, at first sight, rather to startle than to please, by their similitude to real flesh and blood.

*Spanish Architecture.*

The early religious architects of Spain were great masters in art. Their magnificent cathedrals —too often mere portions of giant plans—were worthy of a people who possessed so many noble remains of older times, who inherited from the Roman the bridge of Alcantara, and the aqueduct of Segovia—and who had won from the Saracen the Mosque of Cordova and the Alhambra of Granada. But the architects of the Renaissance were a feebler folk—lovers of the ornate, rather than the grand. Machuca, Toledo and Herrera,

indeed, left examples of a pure and admirable style; but they found few followers. Ecclesiastical buildings, while they increased in numbers, grew likewise in ugliness; and the monastic system bore equally hard on the financial resources and architectural taste of the country. Amongst the churches and convents erected since the end of the sixteenth century, there are few that are not either plain to bareness, or loaded with tawdry decoration; and rare, indeed, it is to meet with that graceful propriety of design, which lends its chief charm to Italian architecture, and is often to be found in the monastery of the Appenine woodlands, as well as in the princely palace on the Corso.

*Spanish Painting,*

In age, the Spanish school of painting ranks third amongst the national schools of Europe, after the German, and before the French; in artistic importance, second only to the Italian. But Spanish painting, like Spanish literature, has a glory proper and peculiar to itself. It is true that no Spaniard can claim to rank with those great Italian painters, whom their most illustrious followers have regarded with a reverence that forbade rivalry. Spain has no Rafael—no Correggio—nor has she a Dante nor a Shakespeare; yet her noble Castilian tongue possesses the single book of which the humour —so strictly national, and yet so true and universal—has become native to all Europe. And Spain has produced the painters whose

*compared with Spanish Literature.*

works unite high excellence of conception and execution, with an absolute adherence to nature, and are thus best fitted to please the most critical as well as the most uneducated eyes. If the visible and material efforts of the pencil may be compared with the airy flights of thought, Velasquez and Murillo may be said to appeal, like Cervantes, to the feelings and perceptions of all men; and, like him, they will be understood and enjoyed where the loftiest strains of Shakespeare, and the ideal creations of Rafael, would find no sympathy, because addressed to a kindred and responsive imagination belonging only to minds of a higher order. The crazy gentleman of La Mancha and his squire will always be more popular with the many than the wondrous Prince of Denmark. And those who turn away, perplexed and disappointed, from the Spasimo or the Transfiguration, would probably gaze with ever fresh delight on the living and moving captains and spearmen of Velasquez, or on Murillo's thirsty multitudes flocking to the rock that gushed in Horeb.

*School of Castile.*

The venerable city of Toledo was the cradle of Spanish painting: there the school of Castile was founded in the first half of the fifteenth century, and chiefly flourished under the fostering care of munificent prelates and chapters till the close of the reign of Charles V. Viloldo, Blas del Prado, El Greco, Tristan, and others, maintained the reputation of Toledo till the days of Philip IV.

Under Philip II. Madrid, the seat of government, became the resort of many good Flemish and Italian artists, and of those native painters, such as El Mudo and Sanchez Coello, who enjoyed or hoped for the royal favour. Valladolid, a city more famous for its goldsmiths and sculptors than its painters, was the chief residence of Philip III.; Madrid, however, continued to prosper as a school of art, and finally became, in the brilliant times of Philip IV. and Velasquez, the metropolis of Castilian painting as well as of the monarchy.

*School of Estremadura.*

Of the school of Estremadura, if school it can be called, Morales is the sole glory and representative; and if his history were better known, it would probably be found that, although he lived and laboured at Badajoz, he belonged to the school of Castile.

*School of Andalusia.*

The great school of Andalusia was founded by Sanchez de Castro, at Seville, about 1454, and flourished till the troubles of the war of Succession. The beautiful Terra Bætica has ever been prolific of genius. The country of Lucan, and Seneca, and Trajan, of Averroes, and Azzarkal, likewise brought forth Vargas, Velasquez, and Murillo. Seville was always the principal seat of Andalusian painting; but some able masters resided also in other cities, as Cespedes at Cordova, Castillo at Cadiz, and Cano and Moya at Granada.

*School of Valencia.*

The Valencian school sprang into eminence under Vicente Joanes about the middle of the sixteenth century, and sank into mediocrity at the death of the younger Espinosa in 1680.

*Arragon, Catalonia, &c.*

The northern provinces and the Balearic Isles were not prolific, yet not altogether destitute, of artists. Zaragoza possessed a respectable school of painting till the end of the eighteenth century, of which Jusepe Martinez[1] may be considered the chief; and Barcelona is justly proud of Viladomat,[2] who maintained the honour of the Spanish pencil in the corrupt age of Philip V.

*Grave Character of Spanish Painting.*

Spanish art, like Spanish nature, is in the highest degree national and peculiar. Its three principal schools of painting differ in style from each other, but they all agree in the great features which distinguish them from the other schools of Europe. The same deeply religious tone is common to all. In Spain alone can painting be said to have drawn all its inspiration from Christian fountains, and, like the architecture of the middle ages, to be an exponent of a people's faith. Its first professors, indeed, acquired their skill by the study of Italian models, and by communion with Italian minds. But the skill which at Florence and Venice would have been chiefly employed to adorn palace-halls with the adventures of pious Æneas, or ladies' bowers with passages from the Art of Love, at Toledo, Seville and Valencia was usually dedicated to the service of God and the Church. Spanish painters are very rarely to be found in the regions of history or classical mythology. Sion hill delights them more than the Aonian mount, and

1 Chap. x., p. 737. 2 Chap. xvi., p. 1250.

Siloa's brook, than ancient Tiber or the laurel-shaded Orontes. Their pastoral scenes are laid, not, in the vales of Arcady but, in the fields of Judea, where Ruth gleaned after the reapers of Boaz, and where Bethlehem shepherds watched their flocks on the night of the nativity. In their landscapes it is a musing hermit, or, perhaps, a company of monks, that moves through the forest solitude, or reposes by the brink of the torrent: not there

> "Gratia cum Nymphis geminisque sororibus audet
> "Ducere nuda choros."[1]

Their fancy loves best to deal with the legendary history of the Virgin, and the life and passion of the Redeemer, with the glorious company of Apostles, the goodly fellowship of Prophets, and the noble army of Martyrs and Saints; and they tread this sacred ground with habitual solemnity and decorum.

*Spanish Painters contrasted with the Italian.*

The great religious painters of Spain rarely descended to secular subjects. Not so the Italians. Rafael could pass from the creation of his heavenly Madonnas to round the youthful contours of a Psyche, or elaborate the charms of a Galatea, Correggio, from the Magdalene repenting in the desert, to Antiope surprised in the forest. Joanes of Valencia would have held such transition to be a sin, little short of sacrilege, and worthy of the severest penance. Titian's "Last "Supper," and his "Assumption of the Virgin,"

*Titian.*

[1] Horat. Carm. Lib. iv., 8. v. 5, 6.

are doubtless amongst the noblest of religious compositions. But his fancy ranged more freely over profane than sacred ground; his Maries are fair and comely, but they sometimes want the life and warmth that breathe in his Graces and his Floras, in whom he delighted to reproduce his auburn-haired mistress, who figures in one of his most charming allegories[1] with his name inscribed on her bosom. The Queen of Love herself was his favourite subject; she it was that most fully drew forth all

"The wondrous skill and sweet wit of the man."[2]

*Murillo.*

Far different were the themes on which Murillo put forth his highest powers. After the "Mystery of the Immaculate Conception," he repeated, probably more frequently than any other subject, the "Charity of St. Thomas of Villanueva;" and it was his finest picture of that good prelate, inimitable for simplicity and grandeur, that he was wont to call emphatically "his own."[3]

*Influence of the Inquisition.*

The sobriety and purity of imagination which distinguished the Spanish painters, is mainly to be attributed to the restraining influence of the Inquisition. Palomino[4] quotes a decree of that tribunal, forbidding the making or exposing of immodest paintings and sculptors, on pain

1 "The Offering to the Goddess of Fecundity." Catalogo del Real Museo de Madrid, por Madrazo, No. 852. Two beautiful young women, of whom the lady in question is one, bow before a marble statue, in a forest glade; around them gambol a multitude of children of the true Titian race.

2 Spencer. 3 Chap. xii., p. 876. 4 Pal., tom. ii., p. 138.

of excommunication, a fine of fifteen hundred ducats, and a year's exile. The Holy Office also appointed inspectors, whose duty it was to see that no works of that kind were exposed to view in churches and other public places. Pacheco, the painter and historian of art, held this post at Seville, and Palomino himself at Madrid. But the rules of the Inquisition cannot have been observed to the letter, otherwise so many of the Loves and Graces of Italian painting would not have been left hanging almost to our days on the walls of the Escorial.

*Influence of the National Character.*

Another cause of the severity and decency of Spanish art is to be found in the character of the Spanish people. The proverbial gravity—which distinguishes the Spaniard, like his cloak—which appears in his manner of address, and in the common phrases of his speech, is but an index of his earnest and thoughtful nature. The Faith of the Cross, nourished with the blood of Moor and Christian, nowhere struck its roots so deep, or spread them so wide, as in Spain. Pious enthusiasm pervaded all orders of men; the noble and learned as well as the vulgar. The wisdom of antiquity could not sap the creed of Alcala or Salamanca, nor the style of Plato or Cicero seduce their scholars into any leaning to the religion of Greece or Rome. Whilst Alexander Borgia—a Spaniard indeed by birth, but Italianized by education—polluted the Vatican

with filthy sensuality, whilst the elegant epicurean Pope Leo banqueted gaily with infidel wits, or hunted and hawked in the woods and plains around Viterbo—the mitre of Toledo was worn by the Franciscan Ximenes, once a hermit in the caves of the rocks, who had not doffed the hair-shirt in assuming the purple, nor in his high estate feared to peril his life for the Faith. In the nineteenth century, of which superstition is not the characteristic, a duchess returning from a ball, and meeting the Host at midnight in the streets of Madrid, resigned her coach to the priests attendant on its Majesty[1] the Wafer, and found her way home on foot.[2] After all the revolutions and convulsions of Spain, where episcopal crosses have been coined into dollars to pay for the bayonetting of friars militant on the hills of Biscay, and the Primacy has become a smaller ecclesiastical prize than our Sodor and Man; it is still in Spain —constant, when seeming most false,—religious, when seeming careless of all creeds—that the pious Catholic looks hopefully to see the Faith of Rome rise, refreshed, regenerate, and irresistible.[3]

1 "Su Magestad" is the style and title both of Isabel II. and the consecrated bread of the altar.

2 L'Espagne sous Ferdinand VII., par le Marquis de Custine. He tells the story of the Duchess of Alba, who, it must be confessed, turned off her coachman for not getting out of the way. The transaction, however, shows the spirit of the time.

3 See the able article on Spain in the "Dublin Review," No. XXXVI., art iv., containing an interesting sketch of the present state of the Spanish Church, which, though drawn by the too favourable hand of an enthusiastic partizan, displays that knowledge of the subject in which

*The Church, the chief Patron of Art.*

Nurtured in so devout a land, it was but natural that Spanish art should show itself devout. The painter was early secured to the service of religion. His first inspiration was drawn from the pictured walls of the churches or cloisters of his native place, where he had knelt a wondering child beside his mother, where he had loitered or begged when a boy: to their embellishment his earliest efforts were dedicated, out of gratitude, perhaps, to the kindly Carmelite or Cordelier, who had taught him to read, or fed him with bread and soup on the days of dole; or who had first noted the impulse of his boyish fancy, and guided "his desperate charcoal round the convent "walls." As his skill improved, he would receive orders from neighbouring convents; and some gracious prior would introduce him to the notice of the bishop or the tasteful grandee of the province. The fairest creations of his matured genius then went to enrich the cathedral or the royal abbey, or found their way into the gallery of the Sovereign to bloom in the gardens of Flemish and Italian art. Throughout his whole career the Church was his best and surest patron. Nor was he the least important or popular of her ministers. His art was not merely decorative and delightful, but it was exercised to instruct the young and the ignorant; that is,

*The Catholic Painter an important Servant of the Church.*

some zealous Protestant travellers, who have lately written books about it, are so lamentably deficient, and the absence of which few of their Protestant readers ever seem to detect.

the great body of worshippers, in the scenes of the Gospel history, and in the awful or touching legends of the saints, whom they were taught from the cradle to revere. "For the "learned and the lettered," says Don Juan de Butron, a writer on art in the reign of Philip IV., "written knowledge may suffice; but for the "ignorant, what master is like painting? They "may read their duty in a picture, although they "cannot search for it in books."[1] The painter became, therefore, in some sort, a preacher, and his works were standing homilies, more attractive, and perhaps more intelligible, than those usually delivered from the pulpit. The quiet pathos, the expressive silence of the picture, might fix the eye that would drop to sleep beneath the glozing of the Jesuit, and melt hearts that would remain untouched by all the thunders of the Dominican.

*Remark of Don J. de Butron.*

*Painting, popular with the multitude.*

We Protestants, to whom religious knowledge comes through another and a better channel, are scarcely capable of appreciating the full importance of the Spanish artist's functions. The great Bible, chained in the days of King Edward VI. to the parish lectern, silenced for us the eloquence of the altar-piece. But, to the simple Catholic of Spain the music of his choir, and the pictures of his ancient shrines, stood in the place of the theological dogmas which whetted and vexed the intellect of the Protestant peasant of the north.

[1] Discursos Apologeticos. Madrid, 1626. 4to. p. 36.

He discoursed of them with as much delight, and perhaps, with as much moral advantage; and he clung to them with as much affectionate reverence. In the great Peninsular war, when the nuns of Loeches—tempted by the gold of an English picture-dealer—had agreed to strip their walls of the six magnificent compositions by Rubens, the gift of Olivarez to their sisterhood, the country-people rose in defence of the heir-loom of the village. It was necessary to obtain the assistance of a more powerful spoiler, a French general of brigade, whom the purchaser bribed with two of the disputed pictures, in order that the fitting decorations of a Castilian church might cumber the gallery of an English noble.[1]

*Devotion of some Spanish painters.*

The Spanish painter well understood the dignity of his task, and not seldom applied himself to it with a zealous fervour worthy of the holiest friar. Like Fra Angelico at the dawn of Italian painting, Vicente Joanes was wont to prepare himself for a new work by means of prayer and fasting, and the holy Eucharist. The life of Luis de Vargas was as pure as his style; he was accustomed to discipline his body with the scourge, and, like Charles V., he kept by his bedside a coffin, in which he would lie down to meditate on death.

*Joanes.*

*Vargas.*

*Clerical artists.*

The Spanish clergy have furnished at various

1 Buchanan's Memoirs of Painting, with a History of the Importation of Pictures, by the great Masters, into England. London, 1824. 2 vols. 8vo. Vol. ii. p. 222.

times some considerable names to the records of art. The priest sometimes aspired to exhort his flock, the friar to address his brotherhood, in a picture instead of a sermon. There were few religious houses but had possessed at one time or another, an inmate with some skill or ambition as an artist, who had left a rich chalice or pix in the sacristy, or a picture or carving in the chapel, as the literary brother had bequeathed to the library, where he pored and pondered, his MS. tomes,—his curious chronicle, or interminable legend. The fine genius of the deaf and dumb boy of Logroño—afterwards famous throughout Europe as "The Dumb Painter" (*El Mudo*)—was discovered and first directed by a father of the Geronomite monastery at Estrella. Nicolas Factor, a Franciscan of Valencia, is as well known as a painter of merit, as a "beato," or saint of the second order. Nicolas Borras, of Gandia, during a residence of twenty-five years, filled the church and cloisters of the Geronomites with a multitude of pictures, of which the best would do no discredit to his great master Joanes. Fray Andres de Leon and Fray Julian Fuente del Saz, monks of the Escorial, exercised their delicate and diligent pencils in illuminating the choir books (*libros de coro*) of their church. The Carthusians of Paular, and Granada, could boast that Sanchez Cotan, one of the ablest of the scholars of Blas del Prado, wore their robe, and dwelt within their walls. Ramon Berenguer,

*Factor.*

*Borras.*

*Leon and Fuente del Saz.*

*S. Cotan.*

*Berenguer.*

at Scala Dei in Catalonia, and Cristobal Ferrado, in the noble Chartreuse of Seville, likewise beguiled, by painting, the hours of solitude and silence imposed by the rule of St. Bruno. Cespedes, the painter-poet, was a canon of Cordova; Juan de Roelas enjoyed a prebendal stall at Olivarez, and Alonso Cano at Granada. Juan Rizi was an excellent painter; and so good a Benedictine that he rose to be an Abbot, and was at last promoted to an Italian mitre. Espadaña, Inquisitor of Valencia, when the labours of the Holy Office were over, was wont to lay aside his torture-dealing pen for the palette and brush of the amateur; repeating perhaps in the studio the martyrdoms inflicted in the dungeon. Bishop Mascareñas of Segovia also amused his leisure with the pencil; and in the Cathedral of Tarragona, Doctor Josef Juncosa figured both as a popular preacher, and as one of the best and busiest of Catalonian painters. Nor was artistic skill confined to the male religious; for Doña Maria de Valdes, a Cistercian nun, and daughter of Valdes-Leal, Murillo's rival, painted clever portraits in the convent of S. Clemente at Seville.

*Ferrado.*

*Cespedes.*

*Roelas.*

*Cano.*

*J. Rizi.*

*Espadaña.*

*Mascarenas.*

*Juncosa.*

*Maria de Valdes.*

Painting being of so much importance to the Church, a great deal of learning and research was devoted to the investigation of rules for representing sacred subjects and personages. The question was handled in every treatise of art. That considerable portion of Pacheco's book, which relates to the subject, is said to have been fur-

*Laws of religious painting.*

nished by his friends of the Jesuits' college at Seville. But the most complete code of Sacro-pictorial law is, perhaps, that of Fray Juan Interian de Ayala, which was not, however, promulgated till the race of painters, for whose guidance it was designed, was nearly extinct. Fray Juan was a doctor and professor of Salamanca, and one of the compilers of the Dictionary of the Spanish Academy; his book, which was in Latin, was entitled "Pictor Christianus Eruditus, sive de "erroribus qui passim admittuntur circa pingen-"das atque effingendas Sacras Imagines."—Matriti in fol. 1730. A translation into Castilian by Dr. Luis de Duran appeared at Madrid in 2 vols. 4to. in 1782. The work is, as might be expected, a fine specimen of pompous and prosy trifling. For example—several pages[1] are devoted to the castigation of those unorthodox painters, who draw the Cross of Calvary like a T instead of in the ordinary Latin form—the question, whether in pictures of the Maries at the sepulchre on the morning of the Resurrection, two angels or only one should be seated on the stone which was rolled away, is anxiously debated,[2] and the artist is finally directed to make his works square with all the Gospels, by adopting both accounts alternately;—and the right of the devil to his horns and tail undergoes a strict

*Fr. J. I. de Ayala.*

*Knotty points discussed.*

1 Duran's Translation. "El Pintor Christiano y Erudito," tom i. p. 431.

2 Do. do. i. p. 469.

examination,[1] of which the result is that the first are fairly fixed on his head on the authority of a vision of Santa Teresa, and the second is allowed as being a probable, if not exactly proven, appendage of the fallen angel.

*Nude figures forbidden.*

All the writers on this curious subject strongly reprobate any unnecessary display of the nude figure. Ayala censures[2] those artists who expose the feet of their Madonnas—which Spanish women are always so chary of displaying—almost as severely as he does the indecent limner whom he records[3] to have painted for a certain church a holy Virgin suffering martyrdom on a St. Andrew's cross, in the state in which the good Lady Godiva rode through Coventry. Pacheco[4] illustrates his argument against immodest altar-pieces by a singular anecdote of their distressing effects. He had it, he says, from a grave and pious bishop, himself the hero of his tale. The picture was a "Last Judgment," by Martin de Vos, once in the church of the Augustines, now in the Museum[5] at Seville, and is like other works of the master—a composition of considerable power and merit—but disfigured by ill-placed episodes of broad caricature. The grouping is effective, and many of the principal figures are

*Story of the effects of an altar-piece.*

1 Duran's Translation, vol. i. p. 173. 2 Do. i. p. 25.

3 Do. i. p. 27. 4 Arte de la Pintura, p. 201.

5 The picture is on panel, six or seven feet square, and is signed "F. Merthen de Vos, 1570." It is (1845) in the small oratory of the transept of the church, now the principal hall of the Museum, where Montañes' fine Crucifix is placed.

nobly drawn, and full of various interest and character. But beyond them in the distance the eye is offended by a grotesque devil, who quells certain of the damned that attempt to break their prescribed bounds, by means of vigorous blows of his trident, and administers to one of the more refractory a hearty kick with his cloven hoof, aimed in the most vulgarly insulting direction. Amongst a group of naked women in the foreground, one magnificent specimen of the Lais order, conspicuous for her fair flowing locks and full voluptuous form, is being dragged off by a hideous demon, terminating in a fish, and grinning with horrid glee. It was doubtless on this figure—"a woman remarkable," says Pacheco, "for the beauty and disorder of her person"—that the eye of the bishop chanced to rest, when he was one day saying mass, as a simple friar, before the painting. His quick southern imagination being thus suddenly and strongly excited, the poor man fell into a state of mental discomposure such as he had never before known. "Rather than undergo the same spiri-" tual conflict a second time," said the good prelate, who had made the voyage to America, "I would face a hurricane in the gulf of Ber-" muda. Even at the distance of many years, I "cannot think of that picture without dread."

*Miraculous images.*

The pious enthusiasm of Spanish artists not unfrequently led them to believe, like Fra Angelico—that their fancy was quickened, and their

hands strengthened by inspiration from on high. The idea was readily adopted by priestly craft and popular superstition. To the studios of Toledo and Valencia, if their occupants are to be trusted, angels' visits were neither few nor far between. Works not seldom issued thence, little inferior in powers of performing miracles and enriching shrines, to veritable portraits from the easel of St. Luke or the holy kerchief of St. Veronica. Of this kind was a celebrated "Virgin" painted by Joanes, at the express command of the holy original, who revealed herself to Fray Martin Alberto, of the order of Jesus, and even gave directions about the dress in which she chose to appear.[1] Thrice had Gaspar Becerra been baffled in carving an image of the Virgin to the mind of Queen Isabel of Valois; he owed his success at last to a visit paid him by the blessed Mary, who roused him in the night watches, and enjoined him to go to work on a fire-log, which was presently fashioned into one of the most famous idols of Spain. The same divine personage actually honoured Sanchez Cotan with a sitting for her portrait,[2] of which the miracles were innumerable as St. Apollonia's teeth—effectual against tooth-ache—whereof an officer appointed for that purpose at our Reformation—if we may credit Fuller—collected in England enough to fill a tun.[3]

*Joanes commanded to paint the Virgin.*

*Becerra aided by her in a carving.*

*She sits to S. Cotan.*

1 Palomino iii. p. 395. 2 Palomino iii. p. 433.

3 Fuller's Church History. B. vi. p. 331. London 1655. Folio.

*Micael carves a healing image, and dies.*

To have achieved a wonder-working painting or sculpture, was, however, sometimes a perilous as well as a glorious distinction. In the plague of Malaga, in 1649, a certain statue of Christ at the column, carved for the cathedral by Giuseppe Micael, an Italian, performed prodigies of healing, and bade fair to rival that holy Crucifix —sculptured at Jerusalem by Nicodemus, and possessed by the Capuchins of Burgos[1]—which sweated on Fridays, and wrought miracles all the week. While the pestilence was yet raging, the sculptor stood one evening musing near the door of the sanctuary where his work was enshrined, but with so sorrowful a countenance, that a friend, hailing him from afar, according to the usages of plague-stricken society, enquired the cause of his sadness. "Think you," said the artist, "that I have anything more to look for

[1] Madame d'Aulnoy, Relation du Voyage en Espagne—3 toms. 12mo. La Haye, 1693—tom. i. p. 122. Marie Catherine Jumelle de Berneville,—niece of Madame des Loges, famous for her wit in the reign of Louis XIII., and wife of the Comte d'Aulnoy, who had nearly lost his head under Louis XIV. on a false charge of treason—was one of the most lively and agreeable lady-writers of the age of Madame de Sévigné. She has left several romances, (Contes des Fées, Histoire du Comte de Duglas, &c.) as well as memoirs in which facts are sometimes seasoned with fiction. Her "Voyage en Espagne," and her "Mémoires de la Cour "d'Espagne," are rare, and deserve reprinting for the vivacity of their style, and their curious pictures of manners. In the Amsterdam edition of the latter—2 toms. 12mo. 1710—there is an indifferent portrait of her, in which she is represented as a tall pleasing woman, attired in the brocade petticoat and looped-up negligée of her time. She died in 1705. There is an English translation of the "Voyage," entitled "The "Ingenious and Diverting Letters of the Lady ——'s Travels into Spain." London, 1692. 3 vols. 12mo.—which is very scarce.

" on earth, after seeing and hearing the prodi-
" gies and marvels of this sovereign image
" which my unworthy hands have made? It is
" an old tradition amongst the masters of our
" craft, that he shall soon die to whom it is
" given to make a miraculous image." And the good Giuseppe erred not in his presentiment; his chisel's task was done; he was "to " return no more, nor see his native country;"[1] and within eight days the dead-cart had carried him to the gorged cemetery of Malaga. His name, if not his life, was preserved by the statue—which was long revered for its Esculapian powers, under the title (profanely usurped) of the "Lord of Health." *(El Señor de la Salud.)*

*Favour shewn to artists by saints.*

Where no direct visits or angelic sittings were vouchsafed, still the saints looked kindly on artists who did them honour, and would stand by them in seasons of spiritual need. Father Martin de Roa[2] used to tell of a young painter who yielded to the entreaty of a loose-minded lord, that he should paint for him an immodest picture. Dying not long after, he was forthwith cast into purgatory, and not released till his patron had repented him of the picture, destroyed it, and done a proportionate number of good works. The intercession of the saints, whom he had in his life-time depicted, then opened to the painter the gate of Paradise.

[1] Jeremiah, c. xxii., v. 10. [2] Pacheco, Arte de la Pintura, 271.

*Legend of the Painter-Friar, the Devil and the Virgin.*

Don Josef de Valdivielso,[1] one of the chaplains of the gay Cardinal Infant Ferdinand of Austria, cites a yet more remarkable instance of celestial interference on behalf of an artist in trouble. A certain young friar, he says, was famous amongst his order, for his skill as a painter; and took peculiar delight in drawing the blessed Virgin and the Devil. To heighten the divine beauty of the one, and to devise new and extravagant forms of ugliness for the other, were the chief recreations of his leisure. Vexed at last by the variety and vigour of his sketches, Beelzebub, to be revenged, assumed the form of a lovely maiden, and, so disguised, crossed the path of the religious, who—being of an amorous complexion—fell at once into the trap. The seeming damsel smiled on her shaven wooer, but though willing to be won, would not surrender her charms at a less price than certain rich reliquaries and jewels in the convent-treasury—a price which the friar, in evil hour, consented to pay. He admitted her at midnight within the convent walls, and leading her to the sacristy, took from its antique cabinets the precious things for which she had asked. Then came the moment of vengeance. Passing in their return through the moonlit cloister—as the sinful friar stole along, embracing

[1] See his paper against the tax on Pictures—a subject which does not at first sight seem capable of being much illustrated by such a legend—appended to Carducho's Dialogos de la Pintura, p. 184.

the booty with one arm and his false Duessa with the other, the demon-lady—"more like a woman "than a demon," as the chaplain slyly remarks—suddenly cried out "Thieves!" with diabolical energy. The snoring monks rushed disordered, each from his cell, and detected their unlucky brother in the act of making off with their plate. Excuse being impossible, they tied the culprit to a column, and leaving him till matins, when his punishment was to be determined, went back to their pillows or their prayers. The Devil, unseen during the confusion, re-appeared when all was quiet, but this time in his most hideous shape. Half dead with cold and terror, the discomfited caricaturist stood shivering at his pillar, while his tormentor made unmercifully merry with him; twitting him with his amorous overtures, mocking his stammered prayers, and irreverently suggesting an appeal for aid to the beauty he so loved to delineate. The penitent wretch at last took the advice thus jeeringly given—when lo! the Mother of Mercy, radiant in heavenly loveliness, descended, loosed his cords, and bade him bind the Evil One to the column in his place—an order which, through her strength, he obeyed with not less alacrity than astonishment. She further ordered him to appear amongst the other monks at matins, and charged herself with the task of restoring the stolen plate to its place. The tables were thus suddenly turned. The friar presented himself amongst his brethren to their no small

surprise, and voted with much contrition for his own condemnation—a sentence which was, however, reversed, on the sacristy being examined and its contents miraculously found correct. As for the Devil, who remained fast bound to the pillar, he was soundly flogged, and so fell into the pit he had digged for another. His dupe, on the other hand, gathered new strength from his fall, and became not only a wiser and a better man, but likewise an abler artist; for the experience of that terrible night had supplied all that was wanting to the ideal of his favourite subjects. Thenceforth he followed no more after enticing damsels, but remained like a respectable monk in his cloister, painting the Madonna more serenely beautiful, and the Arch-enemy more curiously appalling than ever.

*Court painters in Spain, in general decorous in their choice of subjects.*

These legends may serve as specimens of the stories with which Spanish works on art are plentifully garnished. They prove, at least, the intimate connection of religion and art in Spain, and the good understanding that subsisted between priests and painters. But the grave and decorous taste of the nation influenced the artists whose practice lay chiefly in the Court, no less powerfully than it did those who laboured exclusively for the Church. It cannot be said that the court of the Catholic Kings of the Spains and the Indies was much more strict in its morals than those of the Most Christian sovereigns of France, or our own Defenders of the Faith.

Madrid, like Paris and London, never lacked its Bassompierres and Rochesters: the race of Portsmouth and Pompadour flourished at Aranjuez as freely as at Windsor and Versailles; nor was the post held by Ortiz and the Godoys a creation of the Bourbons in Spain. But at the Spanish Court it is certain that fewer indecorums were perpetrated on canvas than at others; and amongst all its painters, not one either gained, like Pietro Liberi of Venice by his lascivious pictures, or deserved, the name of "Liber-tino."

*Spanish Princes not fond of pictorial improprieties.*

The Austrian princes descended of Charles V. were all of them rigid formalists in religion and etiquette, and seldom encouraged improper freedom of the pencil. Philip II., indeed, in his youth, suffered Titian to paint him indulging in that singular pleasure,—offered two centuries later by the profligate Augustus of Poland, after a drinking bout at Dresden, to his boon companion, Frederick William of Prussia, rejected by that intemperate drill-sergeant with virtuous disgust, and described with much animation by his daughter,[1]—the contemplation of the charms of a Venus, unreservedly abandoned to his gaze, and said to be those of his faithless and haughty mistress the Princess of Eboli. That lady, it would appear, was nothing loath to display her faultless form, holding the opinion perhaps that—

1 "Mémoires de Frédérique Sophie Wilhelmine de Prusse, Margrave de Bareith," 2 tomes 8vo., Paris 1811—tom. i. p. 112.

——— " Beauty, without falsehood fair,
" Needs nought to clothe it but the air;"[1]

for, in 1679 a portrait of her in the same character, attended by Cupids, and probably like the former, the work of a foreigner, adorned one of the sumptuous chambers of the Castle of Buitrago, the ancient seat of her lord, Ruy Gomez de Silva.[2] Her royal lover, however, soon turned away his eyes from beholding such vanities; and finally became so great a purist in these matters of deficient drapery, that on the arrival, at the palace, of Cellini's magnificent Crucifixion, his finest work in marble, a present from the Grand Duke of Tuscany, he would not permit the Infantas of Savoy and Flanders to see it till he had arranged his handkerchief discreetly across the figure, where monkish loyalty long revered it as a relic.[3] In the times of Philip IV., the palmy days of portrait painting and gallantry, not the freest fair ones of the Court—neither Maria Calderona the Spanish Nell Gwynne, nor the beautiful Hippolita d'Alby, nor the fearless Duchesse de Chevreuse, seem ever to have

1 Ben Jonson's Works, ix. p. 67.—Gifford's Ed. 8vo. 1816.

2 Mme. d'Aulnoy, Voyage en Espagne, tom. ii. p. 43.

3 Pacheco, Arte de la Pintura, p. 632. Mr. Beckford speaks with rapture of this "revered image of the crucified Saviour, formed of the "purest *ivory*, which Cellini seems to have sculptured in moments of devout "rapture and inspiration."—(Italy, with Sketches of Spain and Portugal; London, 8vo. 1834—vol. ii. p. 320). It is strange that this admirable and observing writer should have taken a marble figure of the size of life for ivory.

loosed their zones in the studios after the fashion of our Villierses and Stuarts—those

——— "Beauties of Sir Peter Lely,
"Whose draperies hint we may admire them freely."

The Spanish Charles II., who was so opposite in mind and morals to his namesake and contemporary, our Merry Monarch, and to whom nothing of his stern great-grandsire had descended but the gloom and prudery of his old age, permitted some foolish monks of the Escorial to employ the pencil of Luca Giordano in letting down the robe of Titian's St. Margaret, because she slew her dragon, to their thinking, with a too free exposure of leg.[1]

*General character of Spanish painting.*

The general character of Spanish painting, therefore, is solemn and religious; its compositions for the most parts dark and grand; and its figures more remarkable for the majesty and variety of draperies than for display of anatomical skill. Spain being the elysium of monks, the various religious orders, "white, black, and grey," were there delineated with unusual force and frequency, as the most careless observer will remark in traversing the Spanish division of any large gallery. Murillo and Espinosa were much employed by the friars who wore the brown frock of St. Francis; Carducho and Zurbaran most affected the Carthusians, whose white robes and hoods they managed with fine skill and effect;

*Painters of the religious orders; Murillo, Espinosa, Carducho, Zurbaran.*

[1] Byron, Don Juan, cant. xiii. st. 68.
[2] Cumberland's Anecdotes, v. i. 65.

*Roelas.*

*Models of drapery excellent, and always at hand.*

Roelas was the peculiar painter of the crafty and sable-stoled followers of Loyola. Subjects of this kind naturally gave to the Spanish pencil a great facility in dealing with drapery, of which the national "capa," or cloak, worn alike by Manchegan shepherd, and serenading courtier, likewise afforded admirable studies in every street and highway.

*Colouring—School of Castile.*

*El Mudo.*

*El Greco.*

The school of Castile is generally distinguished by a dark and sober style of colouring, grey backgrounds, and clouded skies. One of its great masters, however, El Mudo, imitated with success the splendour of Titian; while another, El Greco, who also had studied at Venice, played a hundred fantastic tricks with colour, which amazed Toledo, and injured his reputation.

*Female heads.*

*Tristan.*

The female heads in Castilian paintings, in those of Tristan especially, are generally inferior in dignity and interest to the male; their features are too often coarse, and bear the marks of being taken from models, in whose veins the blood of the Goth predominated over that of the Moor.

*Southern Schools; Andalusia and Valencia.*

Moving southward, we enter fairer regions both in nature and art. The tawny brown of the Castiles, and the dismal snuff-coloured cloth *(paño pardo)* that drapes the peasant who tills them, give place to fields green and flowery, and mendicants flaunting in blue and scarlet rags. The gay blossoms of the cactus and oleander, mantle the southern roots of the sierra, and blush along the margin of the stream. Vivid mulberry

and violet hues brighten the canvases of Valencia, reds and golden yellows enrich those of Seville. The Madonnas and saintly women of the painters of these schools, reflect the grace and beauty of the daughters of the south, whose arched brows, lustrous eyes, and delicate features, are inherited from Arabian mothers, and their Moslem lords, the captors of Spain, "who ennobled her breed, and high-mettled the blood of her veins."[1] The Sevillians were fond of introducing into their pictures objects of still life—such as water-jars and baskets of fruit and vegetables—which they painted with admirable effect. These they had excellent opportunities of studying in the weekly fair (*feria*), where Murillo and many of his ablest compeers were wont in their early days to gain a livelihood by selling the rude productions of their pencil, which they would retouch on the spot to suit the taste of their homely customers. Some of their "bodegones,"—kitchen pieces,—as they are called, where fish and game lie mingled with water-melons, citrons, and the large olives of Andalusia, are works of high technical merit. The Valencian painters of still-life chiefly affected the flowers that bloom so lavishly in that soft delicious clime; and have left flower-pieces not excelled in dewy freshness and luxuriant dyes, by the most elaborate efforts of the garden artists of Holland.

*Painters of Seville fond of subjects of still life;*

*their "bodegones."*

*Valencian flower-painters.*

[1] Campbell: Lines written at sunset on the battle-field at Hastings.

*Spanish painters distinguished in portraiture.*

In portraiture—the most useful and valuable department of painting, which lightens the labour and points the tale of the historian and the biographer, embalms beyond the arts of Egypt, and gives to beauty centuries instead of years of triumph—the Spaniard attained a proud eminence. All the greatest painters of Spain have produced admirable portraits. Joanes has been called the Spanish Rafael, and in this branch of his art, he deserves that proud title. If Velasquez and Murillo have not here equalled the achievements of Titian and Vandyck, it is not that the genius and skill of the Spaniards were less, but that the fields of their famous rivals were finer. The Senate of Venice, and the splendid throngs of the imperial court, the Lomellini and Brignoli of Genoa, and the Herberts and Howards of England, afforded better models of manly beauty, than the degenerating nobility of the court of Philip IV., and the clergy and gentry of Seville.

*Joanes.*

*Velasquez and Murillo not inferior as portrait-painters to Titian and Vandyck.*

*Female portraits not common in Spain.*

With the beauty of high-born women—the finest touchstone of skill—they were but seldom brought into professional contact. The great portrait painters of Spain lived in an age of jealous husbands, who cared not to set off to public admiration the charms of their spouses. Velasquez came to reside at court about the same time that Madrid was visited by Sir Kenelm Digby, who had like to have been slain on the night of his arrival for merely looking at a lady.

*Spanish jealousy the cause.*

*Sir K. Digby's adventure.*

Returning with two friends from supper at Lord Bristol's, the adventurous knight relates[1] how they came beneath a balcony where a love-lorn fair one stood touching her lute, and how they loitered there awhile to admire her beauty, and listen to "her soul-ravishing harmony." Their delightful contemplations were soon rudely disturbed by the sound of heavy footsteps, by arms glittering in the moonlight, and the furious onset of "fifteen men in mail, with dark lanterns "fixed on their bucklers;" when, had not the lover of Venetia Stanley, who slew the leader, been a tall man at his weapon, the streets of Madrid would have been red with the blood of three bold Britons, who but a moment before had been "sucking in the fresh air and pleasing themselves "in the coolness of the night;" and the story told not in the valiant swordsman's own curious memoirs, but in Bristol's next dispatch, or by honest Howell in a quaint letter.

*Husbands and wives.*

Few grandees were content, like the Prince of Eboli, that their wives should play Venus even to a royal Mars. The Duke of Albuquerque, who, at the door of his own palace, waylaid and horsewhipped Philip IV. and Olivarez,[2] feigning ignorance of their persons, as the monarch came to pay a nocturnal visit to the duchess,—was not very likely to call in the court-painter to

1 Private Memoirs, written by himself—London, 8vo. 1827, p. 154.

2 Madame d'Aulnoy: Relation du Voyage d'Espagne, 3 vols. 12mo., La Haye, 1693—vol. ii. 21—22.

*Habits of female life*

take her grace's portrait. Ladies lived for the most part in a sort of Oriental seclusion amongst duennas, waiting-women, and dwarfs; often treated by their lords rather as menials than as wives, and not sitting with them at table, but eating apart, squatted on the floor "like Turks or jour-"neymen tailors," as a surprised Frenchman wrote in his travels;[1] and going abroad only to mass, or to take the air in curtained coaches on the Prado. It was not the fashion amongst them to sit for their likenesses, as is proved by the rare occurrence of female portraits,—of other than royal personages—in collections of Spanish pictures. Of the sixty-two works of Velasquez, in the royal gallery at Madrid, there are only four of this kind; and of these two represent children, another an ancient matron, and the fourth his own wife.

*Portraits of Spanish ladies rare.*

*Female costume.*

Even when permitted to make the portrait of a great lady, in the bloom of youth and beauty, the painter of the seventeenth century had to contend with the difficulties of tasteless and even unsightly costume. The fairest forms were thrust

*Tasteless dresses.*

[1] See the amusing "Voyage d'Espagne," 12mo. Cologne, 1667 (of which an English translation was published in London, 1670); and also Mme. d'Aulnoy (Voyage II. p. 108), who once attempted to conform to the national attitude, out of politeness to a young Castilian hostess,—who never doubted but that all the Countesses of "the Faubourg" sat cross-legged on carpets,—but unsuccessfully, for, says she, "les jambes me "faisoient un mal horrible; tantôt je m'appuyois sur le coude, tantôt sur "le main; enfin je renonçois à diner." It is satisfactory to know that a gentleman of the party, more familiar with foreign customs, at last brought her a chair.

into long-waisted corsets, stiff and unyielding as armour of proof, and were disguised in hoops of monstrous circumference,—compared, for size, to roofs of houses[1]—in which all the bending lines of beauty were lost, and the finest and the faultiest figures brought to one conventional shape—that of a drum with a funnel planted in its top. Luxuriant tresses were twisted, plaited, and plastered into such shape that the fair head that bore them resembled the top of a mushroom; or curled and bushed out into an amplitude of frizzle that rivalled the cauliflower wig of an Abbé.[2] An ungainly mode also prevailed of parting the hair at the side instead of the top of the head, thus marring the symmetry and balance of its outline, of which some wretched portraits in the Spanish gallery of the Louvre, impudently ascribed to Velasquez, might be cited as examples sufficiently offensive and deterring.

*Absurd modes of dressing hair.*

The dresses worn by the great ladies of the Royal Household on state occasions were admirable for the purposes of disguise and disfigurement. The Duchess of Terranova, the heiress of the Mexican principality of Cortes, mounted on a mule, and riding behind her graceful young mistress, Louisa of Orleans, at that Queen's solemn entry into Madrid, doubtless looked singularly forbidding; her sombre nun-like widow's weeds, crowned with an enormous

*Court dresses.*

1 Voyage d'Espagne, Cologne, 1667—p. 21.

2 Madame d'Aulnoy: Voyage en Espagne, tom. ii. p. 102.

hat, being well adapted to display to the worst advantage the pale wrinkled face and small sharp eyes of that "terrible Camarera Mayor," whose "I will," and "I won't," made the Court tremble.[1] The baffled rival, or the scolded maid of honour —with any taste in dress—could have wished for no severer punishment to overtake her than a portrait drawn under these circumstances by a plain-speaking pencil. But the truth is, the perception of the proprieties of costume was wanting, and the fashions of the fair Spaniards who lived in an age which offered to their charms the best chance of becoming historical, tended—certainly by no design of the sweet sex—to second the wishes of their jealous lords, and to conceal, rather than to set off their attractions; their black eyes, the finest in the world, their pretty hands, skilled in the "nice conduct" of the speaking fan; and more than all, their feet, so dainty and fairylike, of which a glimpse was one of the last precious favours accorded to a lover's sighs and tears.[2]

*Universal and extravagant use of rouge.*

But worse than all these absurdities was the abomination of rouge, which tinged not only the cheeks, but also foreheads, ears, and chins, and was likewise bestowed on the shoulders and hands. In the reign of Philip IV., great was the consumption of vermilion and white-

1 Mme d'Aulnoy. Mémoires de la Cour d'Espagne—tom. i. pp. 104—203.

2 Mme. d'Aulnoy. Voyage—tom ii. p. 126.

lead on the morning of a royal bull feast.[1] The ladies of Vittoria—who, doubtless, affected the newest fashions of Madrid—not a little astonished, by their ruddiness, the French Countess who visited their city in 1679. Writing of the theatre there, Madame d'Aulnoy says,[2] "toutes les dames " que je vis dans cette assemblée avoient une " si prodigieuse quantité de rouge, qui com- " mence juste sous l'œil, et qui passe du men- " ton aux oreilles et aux épaules, et dans les " mains, que je n'ai jamais vû d'écrevisses cuîtes " d'une plus belle couleur." "Scarlet" was an epithet that might be properly applied to other ladies besides her of Babylon—and to be "rosy " fingered" was no longer peculiar to the Morn. Had any Castilian Burns chanted beneath his mistress's window or whispered in her ear that she resembled "a red red rose," the lattice would have been indignantly shut, or the bard, perhaps, might have had his own ears boxed, for a blockhead and a dealer in truisms and prose. The very nymphs and goddesses that figured amongst the statues on the terrace of the royal palace of Madrid had their marble cheeks and bosoms smeared with carmine.[3] This perversion of taste at the toilette not only destroyed the complexions of the court-beauties, but what is much more distressing to lovers of art—spoiled

*Ladies of Vittoria.*

*Rouged statues.*

1 Voyage d'Espagne, Cologne, 1667—p. 87.

2 Madame d'Aulnoy, Voyage en Espagne, tom. i. 57.

3 Madame d'Aulnoy, Voyage en Espagne, iii. p. 5.

the female portraits of Velasquez and Carreño. The second King of Prussia used to amuse his leisure by taking likenesses of his grenadiers; and it is said that when he found his work too highly coloured, he would daub the patient's face with red paint, till it assumed the same fiery hue. The difficulty with the Spanish artists was, not to subdue their tints, but to bring them up to the crimson glow of their well-rouged sitters.

*Portraits of royal personages.*

The royal portraits of the Austrian dynasty in Spain afford ample evidence of the fine powers of Spanish portrait-painters. That family—perhaps the plainest—was also the best painted of the royal houses of Europe. The noble features of the Stuart, the regal port of the Bourbon, found rarely and at long intervals a Vandyck or a Philippe de Champagne; even the princely houses of Italy want a series of able and honest chroniclers on canvas, such as those who have transmitted to us the faces of their Spanish contemporaries. The policy of the Catholic kings curbed with a heavy hand the liberty of the press; their taste granted full freedom to the pencil. While history, therefore, has caricatured by turns the good and evil of their characters, painting has told the truth and nothing but the truth of their persons. Days of study in the library will but confirm and fill in the story we find sketched in their portraits, where we see the intellectual force that stamps the brow and mouth of the great Emperor, re-produced in the gloomier counte-

*Excellence of the court portrait-painters.*

*The characters of the Austrian princes to be read in their portraits.*

nance of his terrible son, visible though in far fainter reflection in the features — but little changed in form—of Philip III., gradually fading from the lack-lustre eye and sensual lip of Philip IV., and finally lost in the forlorn idiocy that clouds the pale face of Charles II. It is in the colours of Titian that the person of Charles V. is so well known to the world; and though his portrait was doubtless frequently painted by Spanish artists, no example of it is to be found in the public galleries of Spain. The mild countenance, however, of his Empress, Isabella of Portugal, has been preserved by the accurate pencil of Alonso Sanchez Coello. Philip II. pourtrayed in his better days, by Titian, ere his cold features had lost the freshness of youth, was often painted after he became King, by his favourite Sanchez Coello, who has recorded on several canvases the lines and wrinkles as they gathered on his brow, between the victory of St. Quentin and the loss of the Armada. Pantoja de la Cruz has likewise drawn him, noting with unshrinking fidelity the traces of the disease and melancholy of his ghastly old age. His queens, and his sallow sickly children, and his gallant brother Don Juan fell, according to their dates, to the pencils of More, Coello, and Pantoja, the latter of whom seems to have been warmed into rivalry with Titian by the sweet smile and superb complexion and figure of the dark-eyed Isabella of Valois. Pantoja was likewise the favourite portrait-painter of Philip III.

*Charles V. and his family.*

*A. S. Coello.*

*Philip II., his Queen, and children.*

*A. S. Coello.*

*Pantoja de la Cruz.*

*Philip III. and his family. Pantoja.*

and Queen Margaret, whom, with their Infants and Infantas, he frequently introduced into sacred compositions, flattering at once their vanity and piety by grouping them, in peasant garb, round the bed of St. Anne or the manger at Bethlehem, in pictures of the Nativities of the Virgin and our Lord. With Philip IV. the desire of multiplying his own image on canvas seems to have amounted to a passion. His long pale face and fiercely curling moustachios are to be found on the walls of almost every great gallery. Rubens painted him nearly as often as he did his own peculiar patrons, the good Arch-Duke and Duchess, Albert and Isabella. Perhaps more hours of the King's life were spent in the studio of Velasquez than in the Council of Castile. That great master has painted him in every possible costume and circumstance—attired for the field, the chase, and the pageant, on foot, on horseback, and kneeling in his oratory. For the beautiful Isabella of Bourbon, Philip's first Queen, he has done all that Vandyck did for her sister, our own Henrietta Maria; for the Infants Carlos and Ferdinand all that was done by that famous Fleming for Prince Rupert and his brother. In his portraits of Mariana of Austria, Isabella's rather pretty successor, he has left to all future great ladies some signal warnings against extravagant modes of dressing the hair and the use of rouge. He has saved from oblivion, by many delightful pictures, the little round

*Philip IV.*

*Rubens.*

*Velasquez.*

*Queens and brothers of Philip IV.*

*His children.*

head of Prince Balthazar Carlos, whose early death placed him almost beneath the level of history; and the girlish beauty of the Infanta Maria Margaret and her playmates, blooms for all time in one of his most remarkable works. In the next reign, in the general dearth of genius, the Court painter, Carreño de Miranda, showed himself a man of talent and skill, not only in his graceful portraits of the lovely Queen Louisa of Orleans, but in the more arduous task of grappling with King Charles the Second's leaden eye and projecting nether jaw, so as to transmit to posterity an image,—faithful, and yet not altogether unpleasing,—of the last withering branch of the royal stock.

*Charles II. and Queen Louisa. Carreño.*

Landscape painting was but little cultivated in Spain. The Vega of Granada, beautiful beyond the praise of Arabian song; the delicious "garden" of Valencia, where the azure-tiled domes of countless convents glittered amidst their groves of mulberry, and citron, and palm; the stern plains and sierras of Castile; the broad valley of the Guadalquivir, studded with towered cities and goodly abbeys; the wild glens of the Alpuxarras; the pine forests of Soria, have found no Claude or Salvator to feel and express their beauty and magnificence. Velasquez, in all branches of his art a great master, has painted some noble sketches of scenery, as Murillo also has done, though in a less vigorous style. Mazo a Castilian, Iriarte a Biscayan, but belonging

*Landscape painting little cultivated.*

to the school of Andalusia, and the Sevillian Antolinez, are almost the only Spaniards who made the fields their place of study, or whose doings there deserve much notice.

*Landscape-painters not generally born amongst fine scenery.*

Italian as well as Spanish art seems to afford evidence that the beauties of nature are not most keenly felt where they are most lavishly bestowed. The scenery of Italy has been studied with greater zeal and better results by foreigners, than by her own sons. Salvator Rosa, the best of her native landscape-painters, does not generally dwell on the finest and most attractive features of that glorious land. Three Frenchmen—Gelée, Poussin, and Dughet, whom fate might have detained in Normandy and Lorraine, were the first to do pictorial justice to the sky and atmosphere of Italy—to her classic ruins and tall umbrageous pines, her ancient rivers winding through storied fields, and the soft and sunny shores of her blue Mediterranean.

*Painters of landscape abound in the North.*

It is not till we leave the regions of noble landscapes, grand architecture, and picturesque population, that we reach the lands most prolific of painters capable of doing justice to these things. While far finer subjects for the pencil lay unheeded around the artists of Spain and Italy, the Fleming and the Hollander committed to canvas every varying aspect of their cloudy skies and leaden seas, and canals creeping wearily through interminable flats of lush pasturage—and studied their mills and their gardens, their brick-built

streets and trim white-washed churches, with a zeal worthy of a better cause. The august cathedrals of Seville and Leon,—the sumptuous mansions of Valencia,—the mosques and palaces of Moorish Spain,—want their Steenwyks and their Neefs,—the fierce sports of the bull-ring and the wild herds of Utrera and Jarama, their Cuyp and Wouvermans, Sneyders, and Potter; the posada, with its gay and motley throngs, has no Jan Steen and Ostade, nor the joyous "dance "and sun-burnt mirth" of the Andalusian vintage —a Teniers or a Rubens.

*Best painters of Italian scenery foreigners.*

In Italy, the omissions of native artists were supplied by their foreign disciples, whose imagination was readily caught by all that was picturesque and peculiar in its life and scenery. Thither students flocked yearly from the north, full of the curiosity and ardour of youth, and eager to see, to learn, and to labour. They saw at once that the sea and sky of Gaeta and Naples were brighter than those they had known in Guelderland and Brabant; that Venice, with its canals margined with Palladian palaces, was fairer and fitter for the purposes of art than Amsterdam; that the villas of the Medici were not as the rural retreat of Vanderhulk; and that the weeds of the Flaminian Circus were better than all the tulips of Haarlaem. As mere tyros,—and perhaps as heretics,—on arriving at Rome or Florence, they were not immediately retained by princes and cardinals, and worn out by intense labours prose-

cuted on ladders and dizzy scaffoldings; but they were left at liberty to indulge fresh emotions, and gather new ideas, to sketch as they listed the hoary ruin, or the classic costume, and to study and enjoy the new face with which nature shone and smiled around them. Thus it was that the great French painters of landscape turned, half by accident, out of the beaten roads of art into the path that led them to fame; thus it was that Both and Swanevelt divined the secrets of their craft, and acquired that mastery over the atmosphere of the south, which covers their faults as with a shield of gold, and makes their pictures, when met with in a northern gallery, cheer and delight us, like a burst of sunshine in an English winter's day.

*Few foreign painters of landscape in Spain.*

But it was otherwise in Spain. There stranger artists came—as we shall see—with few exceptions, at the invitation of the great, to display, not to improve their genius, and to perform in fresco or on canvas feats similar to those which had won the applause of Brussels or Rome; and therefore had no leisure to bestow on scenes and subjects neglected by the native pencil. Cambiaso was too much in love, Zuccaro too conceited, Rubens too busy in politics as well as painting, to glean after El Mudo, Joanes, and Ribalta.

*The greater painters of Spain in general native Spaniards.*

Many of the foreign auxiliaries of Italian art became naturalized in their new country; they were made free of the academies, and after their death, were sometimes claimed as native

Italians by their Italian biographers. Amongst the greater painters of Spain, only three foreigners are reckoned—the Fleming Campaña, the Greek Theotocopuli, and the Florentine Vincenzio Carducci—the latter of whom came to Madrid in his childhood, and lived and died a good Castilian.

*Spanish art long unknown to the rest of Europe.*

The fame of Spanish painters, like the honour of certain crowned heads,[1] long suffered from their geographical position. Till the present century, little was known on this side the Pyrenees, of the arts of the Peninsula. Ribera—the "Spagnoletto" and favourite of Naples—whose passion for the horrible was little likely to produce a favourable impression of Spanish taste, was long the sole Spaniard whose name and works were familiar to Europe. At Rome, Vargas, Cespedes, and a few others had acquired some distinction in their day; and Velasquez had left a few portraits in the palaces, and enjoyed a traditionary reputation as a member of the academy of St. Luke. Few Spanish pictures travelled northwards, except the royal portraits sent to imperial kinsfolk at Vienna, and the works now and then carried home from Madrid by tasteful ambassadors. The catalogues of the rich collection of our Charles I. do not con-

[1] The witty Prince de Ligne, in his "Vie du Prince Eugène," makes his hero thus remark on the politic and cautious Head of his House—"Voilà le Duc de Savoie, pour quelque temps le meilleur Autrichien du "monde. Sa conduite, que je ne veux pas justifier, ma rapelle celle que "les Ducs de Lorraine ont tenue autre fois, ainsi que les Ducs de Bavière. "*La Géographie les empêche d'être honnêtes gens.*"—Mêlanges Historiques et Littéraires, 5 tomes, 8vo., Paris, 1829, tom v. p. 29.

*Name of Murillo early known in England.*

tain the name of a single Spanish master. Evelyn[1] indeed tells us, that, at the sale of Lord Melford's effects at Whitehall, in 1693, "Lord Godolphin "bought the picture of the Boys, by Morillio, the "Spaniard, for eighty guineas," which he remarks was "deare enough." Yet Cumberland,[2] nearly a century later, while he admits Murillo to be better known in England than any Spanish master except Ribera, "very much doubts if any "historical group or composition of his be in "English hands." The Bourbon accession and increased intercourse with Spain brought a few good Spanish paintings into France to adorn the galleries of Orleans, Praslin, and Presle, most of which at the Revolution emigrated, like their possessors, to England. Yet the Abbé Dubos, in his Reflections on Poetry and Painting, first published in 1719, cites[3] Spain as one of those unfortunate countries where the climate is unfavourable to art, and remarks that she had produced no painter of the first class, and scarcely two of the second; thus with one stroke of his goosequill erasing from the book of fame Velasquez and Cano, Zurbaran and Murillo. Nevertheless the Abbé was a man of curious reading and research,—for he made the discovery that the poetry of the Dutch was superior in vigour

*Spanish painters known in France in 18th century.*

*Dictum of the Abbé Dubos.*

[1] Memoirs of John Evelyn, 5 vols. 8vo. London, 1827, v. iii. p. 325.

[2] Anecdotes, ii. p. 101.

[3] Reflexions Critiques sur la Poësie et sur la Pienture, sixieme edition, 3 tomes, 4to., Paris 1755, tom. ii. p. 148.

and fire of fancy to their painting;[1] and his Reflections—which formed the last round of the literary ladder whereby he climbed into the Academy—passed unquestioned through many editions, and were praised by Voltaire as the best and most accurate work of the kind in modern literature. Meanwhile the countless treasures of Spanish painting—thus triumphantly libelled—hung neglected in their native convents and palaces, far from the highways of Europe, wasting their beauty on gloomy walls, unstudied, unvisited, forgotten, except by a few tasteful and patient spirits, like Ponz and Bosarte.

*Exportation of pictures during the War of Independence in Spain.*

But the time of their deliverance drew nigh. The French eagles stooped on the Peninsula, and then was the wall of partition broken down that shut out Spanish art from the admiration of Europe. To swell the catalogue of the Louvre was part of the recognised duty of the French armies; to form a gallery for himself, had become the ambition of almost every military noble of the empire. The sale of the Orleans, Calonne, and other great collections, had made the acquisition of works of art fashionable in England, and had revived the spirit of the elder Arundels and Oxfords in the Carlisles and the Gowers. With the troops of Moore and Wellesley, British picture-dealers took the field, well armed with guineas.[2] The Peninsula was overrun by dilletanti,

*Daring picture dealers.*

1 Reflexions Critiques sur la Poësie et sur la Peinture, sixieme edition, 3 tomes, 4to., Paris 1755, tom. ii. p. 142.

2 See Buchanan's Memoirs of Painting.

who invested galleries with consummate skill, and who captured altar-pieces by brilliant manœuvres, that would have covered them with stars had they been employed against batteries and brigades. Convents and cathedrals—venerable shrines of art—were beset by connoisseurs, provided with squadrons of horse or letters of exchange, and demanding the surrender of the Murillos or Canos within; and priest and prebend, prior or abbot, seldom refused to yield to the menaces of death or to the temptation of dollars. Soult at Seville, and Sebastiani at Granada, collected with unerring taste and unexampled rapacity; and having thus signalized themselves as robbers in war, became no less eminent as picture-dealers in peace. King Joseph himself showed great judgment and presence of mind in his selection of the gems of art which he snatched at the last moment from the gallery of the Bourbons, as he fled from their palace at Madrid. Suchet, Victor, and a few of "the "least erected spirits," valued paintings only for the gold and jewels on their frames; but the French captains in general had profited by their morning lounges in the Louvre, and had keen eyes as well for a saleable picture as for a good position.[1]

*Plundering French Commanders.*

*King Joseph pilfers with judgment.*

*Effects of French rapine and English commerce.*

By the well-directed efforts of steel and gold, Murillo and his brethren have now found their

[1] The "Hand-Book for Spain" tracks Soult and Co. through the scenes of their sacreligious robberies with unwearied vigour, and a lash always keen, ready, and richly deserved.—See Seville, Granada,—Valencia—&c.

way, with infinite advantage to their reputation, to the banks of the Seine and the Iser, the Thames and the Neva. French violence and rapine, inexcusable in themselves, have had some redeeming consequences. The avarice of Joseph and his robber-marshals, by circulating the works of the great Spanish masters, has conferred a boon on the artists of Europe. Nor is the loss to Spain so serious as it may at first appear. Great as was their booty, the plunderers left behind, sorely against their will, treasures more precious than those which they carried away; and the rich remainder is now more highly valued than the whole ever was, and more carefully preserved. A review of the various collections of Spanish paintings now existing in the royal and public galleries of Europe, will show that the painters of Spain can still be studied nowhere so effectually as on their native soil.

*No public galleries in Europe so rich in Spanish pictures as those of Spain.*

The Royal Museum of Madrid far exceeds all others in the variety and splendour of its Spanish pictures. This Museum, where Rafael appears as great as at Rome, Rubens as vigorous and versatile as at Antwerp and Munich, Claude as sunny and gladdening as in London and Paris, and into which the palaces of Madrid, Aranjuez, the Prado, San Ildefonso, and the Escorial, have poured their treasures to form the richest gallery in the world, is one of the few honourable monuments of the reign of Ferdinand VII. That royal Vandal has, however, little merit in the

*Madrid Real Museo.*

affair; he was tired of his hereditary Titians, which he thought injured the effect of his Parisian upholstery, and therefore sent them up to the garrets; the honour is due to his first Queen, Maria Isabel of Braganza, whose taste and public spirit conceived and executed the design.[1] The structure—of brick with granite pillars and coignings—does some credit to the architect Villanueva; its massive cornices and long colonnades form the chief architectural feature of the avenues of the Prado, famous in history and romance. But having been originally intended for a scientific institution, it is inferior in internal convenience to some of the new Pinacotheks of Germany, and the long central gallery and its vestibules are the only apartments that possess the advantage of sky-light. These favoured regions being appropriated to the patrician pictures of Italy, Velasquez, Murillo, and their countrymen are crowded into two side rooms and some smaller chambers below stairs, where the windows are few and far between; and some of them have even been thrust into the outer darkness of the corridors. Besides being badly lighted, the Spanish collection is also far less complete than it might easily be made; for you will look in vain for several names of renown, such as Correa, Berreguete, and Tristan in the catalogue of Don Pedro Madrazo (*Catalogo de los Cuadros del Real Museo, Madrid* 1843,

[1] For a full, accurate, and agreeable account of this gallery see "Handbook"—Madrid.

12*mo. pp.* 435), a work accurate indeed as far as dates and figures go, but in which a few historical notices of the more remarkable articles are greatly to be wished for. But here and here alone is Velasquez to be seen in all his glory, as the painter of history, landscape, and low life, of courtly portraits and solemn altar-pieces, and here he may be studied in sixty first-rate pictures. Of Murillo there are forty-six excellent specimens; and Joanes, Morales, Cano, and Zurbaran, all contribute a variety of fine works. Many good pictures are also to be found here by artists like Pereda, Collantes, Escalante, and Pareja, whose names have hardly crossed the seas and mountains that bound the Peninsula. It is much to be regretted that the dangerous and often fatal process of cleaning, of which some of the finest Rafaels were the first victims when in the Louvre, has been carried on here, in what is called the restoring room, with a vigour very unusual in Spain, and an audacity not exceeded in France. The manly touch of Velasquez, and the delicate vapory tones of Murillo have, in too many instances, disappeared beneath masses of fresh paint, flat and hard, as if they had been laid on with a pallet-knife or a trowel.

*Madrid Real Academia de S. Fernando.*

The Royal Academy of St. Ferdinand, founded in 1752 by Ferdinand VI.,[1] possesses a collection of about three hundred paintings, which are

[1] Estatutos de la Real Academia de S. Fernando—Madrid, 1757, 8vo. p. 6.

placed in a suite of apartments in the vast palace in the Calle de Alcala, which the Academy shares with the Museum of Natural History. There is no catalogue here, and what is worse, in some of the rooms no light. Here are good specimens of Blas de Prado, Pereda, Cincinati, and Orrente; and here also are the wonderful "St. Isabel of "Hungary," and the "Dream of the Roman Pa- "trician," master-pieces of Murillo, stolen from Seville by the French, and dishonestly detained by the Academy when sent back from the Louvre.

*Museo Nacional.*

The National Museum is a vast collection of pictures of all degrees of merit, formed for the nation out of the spoils of the religious houses, under the auspices of the Regent Espartero. The desecrated monasteries of Spain have been turned to strange uses, and have become barracks, hospitals, museums, manufactories, theatres, bull-rings, or quarries, according to the wants of their respective localities. Thus the great convent of the Trinidad, of which the long brick façade with its tall flanking towers, forms a principal object in the Calle de Atocha, and the front enclosure, affording a nestling place for book stalls, serves as the Paternoster Row of the unliterary capital, has been chosen as the magazine of the artistic property of the nation. The pictures, which stand much in need of weeding, arrangement, and light, fill the upper and lower cloisters or galleries which surround the quadrangle, and also the chapel, refectory, and several other apart-

ments. The museum was opened in 1840; but Spaniards being—as a Castilian foreign secretary once serenely observed to an impatient French minister[1]—men and not birds, five years have not sufficed for the preparation of a catalogue. When published, it is to be hoped it will connect with each of the best pictures the name of the convent whence it was taken. The collection contains a few Italian paintings, and some valuable works of the older Flemings and Germans, by which its monotony is relieved. Velasquez, whose pencil was more employed in the palace than the cloister, is here represented only by two portraits of moderate merit. Cano, Zurbaran, and Murillo, whose connections were more conventual, appear to greater advantage. But the contents of the museum having been chiefly contributed by the monasteries around Madrid and Toledo, the productions of the Castilian school far outnumber those of the others. Vincencio Carducho is the presiding genius of the place: his long series of paintings from the Chartreuse of Paular display a vigour of imagination worthy of Rubens, and cover acres of canvas, which might have astonished (as perhaps they did) Luca Fa Presto himself. Correa, one of the earliest, and Sebas-

[1] M. de Louville writes thus to Torcy, May 10th, 1701.—"Quand on "presse Don Antonio de Ubilla d'expédier les dépêches de six semaines, "il repond avec un beau sang froid—'En Espagne les hommes ne sont "'pas des oiseaux.'" See Correspondence of the Honourable Alexander Stanhope, edited by Lord Mahon, p. 198, sm. 8vo., London, 1844.

tian Muñoz, one of the last of the great Spanish masters, may likewise be best known and appreciated in this gallery.

*Toledo; Cathedral.*

Toledo possesses no museum, but its venerable metropolitan church is a treasury and monument of Castilian art. The grand portals and beautiful choir display the fine fancy and manual skill of the elder sculptors and their classical successors, while the chapels and chapter-rooms are rich with the works of Juan de Borgoña, El Greco, and other Toledan painters.

*Valladolid: Museo.*

The Museum of Valladolid contains many works of art which enriched the monastic houses of Old Castile and Leon, and which were saved from destruction in the civil war by the energy of Don Pedro Gonzalez, director of the Academy, to whose glory be it recorded! It occupies the ancient College of Santa Cruz, one of the six greater colleges of Spain. Founded, in 1594, by the Grand Cardinal Mendoza, this noble Gothic pile has been gently dealt with by the restorers and destroyers of after-times, and retains much of its pristine magnificence. The ornate façade looking on the Plaza, the simpler garden front, and the rich court within, are well preserved and neatly kept. The pictures here, of the highest historical interest, are those by Rubens, which once belonged to the nuns of Fuen-Saldaña, and were refused by that sisterhood to a grandee, high in the court of Ferdinand VI., who offered to give them a magnificent new altar-piece and double

revenues in exchange;[1] and which afterwards figured in the Louvre of Napoleon. Amongst Spanish painters—Carducho, Pereda, and Josef Martinez, are pre-eminent in this museum. But the collection shines rather in sculpture than in painting. The bronze monuments of the Duke of Lerma and his Duchess attest the skill of the Italian Leoni. It is here that the classical Berreguete, and Juan de Juni and Hernandez—whose statues of painted wood rival in life and spirit the marbles of Greece—must be studied; they are the tutelars of the place. This museum enjoys the advantage—rare in Spain—of possessing a catalogue, which is to be found in Julian Pastor's "Compendio Historico Descriptivo de "Valladolid. Ibid. 1843."

*Zaragoza and Barcelona.*

In Arragon and Catalonia, where art never flourished, the monasteries were less rich in artistic embellishment, and were more severely handled in the troublous times than in the other provinces of Spain. The Museums of Zaragoza and Barcelona, occupying as usual old conventual buildings, have therefore little beyond good intentions to recommend them.

*Cordova.*

Andalusia, a garden of nature and art, possesses three public museums of painting—at Cordova, Seville, and Cadiz. The first of these, established

1 Bosarte—Viage Artistico, p. 144, London, 12mo. In Conder's Description of Spain and Portugal, v. ii. p. 142, it is said that the offer was made by Charles III., with this difference, that he promised a new convent instead of an altar-piece.

*Cadiz.*

*Seville; Museo.*

in one of the dingiest convents of the dull decaying city of the Caliphs, consists of but a few canvases, singularly dirty and degraded. The last occupies part of a new Academy of Design in the Plaza de Mina, and, as its chief ornaments, can show only some doubtful Murillos and second-rate Zurbarans, which do little credit to the taste of opulent Cadiz. The Museum of Seville, however, nobly vindicates the genius of Andalusia. Filled with many of the fine works, once so thickly scattered amongst the rich convents of that beautiful city, it is one of the most characteristic and delightful shrines of art in Europe. The edifice, formerly the Monastery of the Merced, an order, whose pious business it was to redeem Christian captives from the Infidel, when as yet there were friars in Seville, and corsairs in Algiers and Sallee,—was first erected in 1249, by St. Ferdinand, and sumptuously rebuilt in the time of Charles V. It stood embosomed in a spacious garden, now a waste of weeds and rubbish, amidst which a tall cypress rises solitary and spectre-like. Part of this garden is about to be built upon, and a part added to the little Plaza del Museo, where the citizens talk of erecting the statue of Murillo. The interior of the building, however, is probably as well kept as in the days of the monks, and is a fine specimen of the wealthy convent of a southern clime. The principal court is of elegant design; its cloisters are supported by light coupled columns of white marble,

placed on a basement, enriched with bright tiles; a fountain murmurs pleasantly in the centre, around it flowers breathe their fragrance, some strutting peacocks spread their plumes, and two noble weeping willows droop their green and graceful boughs, tempering the sunshine, and whispering in the breeze. The sole relics of the banished religious are the Cross of St. John, and the Bars of Catalonia—the arms of their order—emblazoned on the rich ceilings, or carved on the curiously panelled doors, and a bad picture or two, wherein turbaned Turks, sitting arrogant and cross-legged, receive bags of money from white-robed friars—grotesque, but yet touching memorials of these meek soldiers of Christ, and their bloodless beneficent crusades.[1] The holy images and inscriptions that once adorned the walls are gone; our Lady of Mercy and St. Hermengild have been supplanted in their niches on the grand staircase, by plaster casts of Venus and the Apollino—and the light and lofty church has been transformed into a hall, of which the walls are clothed with the great compositions of Castillo and Herrera—Zurbaran, Roelas, and Murillo. An upper gallery over the principal cloister is also filled with pictures, as well as some chambers opening from it—one of which, badly lighted by a single window, is appropriated to a

1 For an account of these "Padres de la limosna," see the curious "Topographia e Historia General de Argel, por el M. Fray Diego de Haedo, "Abad de Fromesta." Folio. Valladolid, 1612.

matchless collection of eighteen of Murillo's finest works. In pictures by artists who lived and laboured at Seville, this museum is richer than any other; here Zurbaran and Murillo appear in their full strength, and Valdez Leal, Meneses, Marques, and some others less generally known, show themselves to have been men of mark and likelihood. But in specimens of the other schools it is very deficient; even Velasquez, a Sevillian by birth and education, though early removed to Madrid, makes no sign in the gallery of his native place. Little pains seem to have been bestowed in cleaning and restoring the pictures, most of which remain in the dry, dusty, and even tattered state in which they left their native cloisters, and would afford fine scope for the exertions of the gentlemen of the Queen's "restoring room." Those which have been newly framed show the taste of the Director of the institution to be curiously bad; for example, the eighteen pictures by Murillo, mentioned above, have frames, painted to imitate a sort of brown marble, and also, it would appear, their own prevailing tones. It is to be hoped that the "very "loyal, very noble, and unconquered city of "Seville," will find ere long a little money and a little judgment to rectify these things; to open a few sky-lights in the upper rooms, and to publish a catalogue.[1]

1 The latter want the traveller will find in the mean time supplied, as far as possible, by Juan Antonio Bailly, the clever guide of Seville, whose

*Seville. Chapel of the University.*

The chapel of the University has likewise been opened as a museum, under the auspices of Don Manuel Lopez Cepero, the learned and ingenious Dean of Seville. Besides the fine monumental bronzes and marbles, rescued from the wreck of convents, it contains some excellent pictures by Roelas. The gorgeous chapel of the Hospital of Charity—though its walls were cruelly bared by Soult—is still rich in master-pieces of Murillo. Several of his fairest creations likewise adorn the chapels and sacristies of the magnificent cathedral, where are also to be found the finest existing works of Esturmio, Vargas, Campaña, and Villegas, the patriarchs of Sevillian painting.

*Chapel of the Hospital de la Caridad.*

*Seville. Cathedral.*

*Valencia. Museo.*

Valencia has a museum of between six and seven hundred pictures,[1] almost entirely of its own fine school. Entering the city from the acacia-shaded banks of the Turia, by the gate of St. Joseph, a few steps bring you under the high and massive walls of the ancient convent of the Carmen, of which the chapel, standing forward from the pile, and conspicuous for its florid façade of the Ionic and Corinthian orders, now serves as a parish church. The rest of the building is devoted to the museum, and is divided

artistic and antiquarian information is as remarkable as the correctness and fluency with which he can convey it in several languages. I have found him on many occasions a trustworthy person, as well as an entertaining companion, and heartily recommend him to any of my friends or countrymen who may do me the honour to read this note in Andalusia, with every corner of which he is well acquainted."

[1] Manual de Forasteros en Valencia por J. G.; Valencia 1841, p. 120.

into two courts, in each of which, four tall palms, rising from amidst neglected flowers, lift their pillar-like stems and plumy heads to the brilliant sky, assorting well with the Oriental character of the many-domed city of the Cid. Of these courts, one has an open and Gothic-vaulted cloister, wainscotted with gay tiles—now much broken—on which sacred histories are painted and pious quatrains inscribed The other is surrounded above and below by closed galleries, in which, and in the staircase, are gathered, as into one focus, the chief treasures of native painting, from the various religious houses that studded the rich plains and pleasant valleys between the Segura and the Ebro. Marshal Suchet, who directed the French ravages and rapine in this province, was happily curious only in church plate and jewels, and spared the pictures—not being aware, like his better-educated peers, of their marketable value. Hence it is that so many exquisite and elaborate works of Joanes, and powerful compositions of the Ribaltas, have found their way into this museum; and also a positive superfluity of specimens of the diligent Borras, and the unequal Geronimo Espinosa. Still the collection—even as regards Valencian masters—is by no means complete, which may be attributed partly to the ingenuity of the poor monks in saving, or as the lay-appropriators call it purloining, their favourite pictures at the suppression of their monasteries; and partly

to the ignorance or dishonesty of the people employed to form the gallery, who here, as in other provinces, too often garnered the chaff, and cast the wheat away. According to the custom of Spanish museums, the light is defective, and a catalogue wanting. The old enduring gilding of many finely-carved frames, gives a rich effect to the walls; but the paintings are much overcrowded, and hung with so little care, that one or two tall canvasses have actually been placed lengthways, as if pictures were bricks, and the one thing needful in their arrangement, was to build them into a close compact mass. The keeper of the gallery, however, is an artist, and far better acquainted with the history of art than is common with such officials, especially in Spain.

*Valencia. Cathedral; Colegio del Corp. Chr.*

The great rambling cathedral contains some excellent paintings by Joanes, Ribera and Orrente; the College of Corpus Christi, the master-pieces of the elder Ribalta; and the Academy of San Carlos, a few good pictures of various schools and climes.

*Academia de S. Carlos.*

*Public collections of Spain might be improved by exchanging with each other their superfluous pictures.*

The public collections of Spain would be greatly improved by a little judicious barter with each other. The National Museum of Madrid might, for example, give from its abundance, a series of Castilian paintings to that of Valencia, in exchange for some of the endless productions of Borras, Espinosa, and others: while the Sevillians might buy with a portion

of their native wealth, specimens of the other schools. The Queen of Spain possesses sixty-two pictures by Rubens, fifty-five by Giordano, fifty-three by Teniers, forty-nine by Breughel, twenty-seven by Tintoret, twenty-five by Sneyders, twenty-two by Vandyck, and sixteen by Guido. Of each of these masters her Majesty might easily exchange a specimen with the national collections, in order to complete the Spanish department of her gallery, which would thus be rendered perfect as well as unrivalled.

*Foreign collections of Spanish pictures.*

Leaving the Peninsula and its convent-museums, we shall find elsewhere but few public galleries which possess a sufficient number of Spanish pictures to be called a collection. The

*Paris. Louvre.*

King of the French has made a more serious attempt to form one than any other monarch of our times. His "Galerie Espagnole," in the Louvre, purchased in Spain by the active Baron Taylor, consists of four hundred and fourteen pictures; and the "Collection Standish,"—bequeathed to his Majesty by an English gentleman,—one hundred and forty-five pictures and two hundred and fourteen sketches and drawings by Spanish masters. As regards size, therefore, the Spanish gallery of Louis Philippe falls very little short of that of Isabel II. The catalogues—for the most part accurate and excellent in their historical notices—abound in high names; they enumerate fifty-two works of Murillo, twenty-three of Velasquez, twenty-five of Cano, and no less than

eighty-two of Zurbaran; and specimens of almost every painter of note from ancient Rincon, who painted Isabella the Catholic, down to modern Goya, who painted Maria Louisa the Unchaste. But it is no less true than lamentable, that the walls of the gallery bitterly belie the promise of the catalogues, and that a very large proportion of the paintings fathered on the finest masters, consists of mere copies or imitations by scholars or admirers, or of baser forgeries—the refuse of the studio and the sale-room. Some grains of pure gold, however, sparkle here and there amongst the dross; for example, "The Adoration of the Shepherds," and "View of the Escorial," by Velasquez; Murillo's "Christ and St. John, on the banks of "Jordan;" his "Charity of St. Thomas of Villa-"nueva;" his "Virgin of the Conception;" and portraits of himself and his mother; Zurbaran's "Meditating Monk, holding a skull;" and some of Cano's portraits. A few fine works of Murillo and other Spaniards hang amongst the Italian pictures in the long gallery. The Standish drawings are likewise a rare and interesting collection, well worthy of notice.

*St. Petersburg; Palace of the Hermitage.*

Next in extent, and perhaps superior in importance to the Spanish collection of the King of the French, is that of the Emperor of Russia. To St. Petersburg and the vast Hermitage of the Czar, fate has transferred one hundred and ten paintings of the Spanish schools, which once adorned the palace of the Prince of the Peace on the Prado of

Madrid. The gifts lavished on the minion of the Queen of Spain are appropriately lodged in the sumptuous halls where Catherine wooed her Orloffs and Potemkins. There beneath gilded cornices, and amongst columns of Siberian porphyry and vases of malachite, hang many fine and original works of Joanes, Tristan, Cespedes, Mayno, Velasquez, and Murillo—placed without method, and catalogued with little accuracy.

*Munich. Pinakothek.* At Munich, in the fine Pinakothek,—the most convenient and admirable picture gallery ever constructed—the schools of Spain are represented by only thirty pictures, which, however, form the collection that ranks third amongst those on this side the Pyrenees. Pantoja, Cano, Zurbaran, and Claudio Coello, are seen to advantage here; and Murillo figures as a painter of low life in six pieces, replete with vigorous humour. The Spanish portion of the Bavarian catalogue is full of errors, and quite unworthy of the rest of that well-arranged volume.

*Vienna. Belvedere Palace.* The "royal imperial" *(königliche kaiserliche)* gallery in the noble Belvedere Palace at Vienna, which, from the old relations of Spain and Austria, might be expected to be a mine of Spanish art, possesses only a single portrait by Sanchez Coello, and a few works by Velasquez. But one of these, the "Painter's Family Picture," representing himself, his wife and children, and some servants, is perhaps the single production of his pencil out of Spain, that deserves to rank with his grand

compositions at Madrid. This priceless picture hangs in one of the lower, and worst lighted rooms of the palace.

*Berlin.* The chaste and admirably-arranged gallery of Berlin has a few fair specimens of Ribera, Zurbaran, and Murillo. *Dresden.* Dresden, where the finest efforts of Italian, Flemish, Dutch, and German painting waste their splendour and sweetness in the damp dark chambers of a barn-like building—is poor in the Spanish masters, except Ribera. Murillo's name, indeed, appears in the incorrect catalogue, but it is doubtful whether any of his works are to be found on the walls. *Brunswick, Cassel, Frankfort.* Brunswick, Hesse Cassel, and Frankfort, have hardly a Spanish picture to show; *Antwerp. Brussels, Amsterdam.* nor are Antwerp, Brussels, or Amsterdam much better provided. *The Hague Musée Royal and the King's Private Gallery.* The Hague, however, has a few specimens, especially in the private gallery of the King of Holland, who possesses some excellent works of El Mudo, Velasquez, and Murillo, and opens his palace as freely as if his fine collection were public property.

*Stockholm.* Stockholm, where pictures were once so plentiful, or despised, according to Winckelman[1], that some fine Coreggios were used to stop the broken windows of the king's stables—has "Two Beggar Boys," by Murillo,—in the third-rate gallery of the royal palace. *Copenhagen.* The Danish collection at Copenhagen has no Spanish pictures; but in the beautiful royal castle of Frederiksborg, near Elsinore,—*Frederiksborg.* interesting not only as a monument of the powers of

[1] Reflections on Painting and Sculpture—12mo., Glasgow, 1765. p. 5.

Inigo Jones, but also as a rich gallery of historical portraiture—there are some portraits of Philip IV. and his family, which are either original works of Velasquez, or admirable copies by his pupils.

*London. National Gallery.*

The private collections of England could probably furnish forth a gallery of Spanish pictures second only to that of the Queen of Spain. But into our unhappy national collection, lodged in a building that would disgrace the veriest plasterer, and described in a catalogue that seems to have been drawn up by an auctioneer, Murillo alone of Spanish painters has as yet effected an entrance. He appears there however to advantage in several sacred compositions; but the variety of his style may be better appreciated in his works at Dulwich college, where Velasquez likewise shines with some lustre.

*Dulwich College.*

*Italy.*

South of the Alps, Spanish art is still less known than in Northern Europe. Ribera is sometimes indeed to be met with in Italian collections, where he is often called a Neapolitan. He and Velasquez are the only Spanish masters whose portraits are to be found in the "Sala dei Pittori" of the Florentine gallery, "degli Uffizi." Amongst the glories of art which hang between the allegorical ceilings and the tables of precious *pietre dure* in the Pitti palace, two Madonnas of moderate pretensions feebly vindicate the fame of Murillo. There is scarce a canvas or a panel touched by a Spanish pencil to be found in the Museum of Brera at Milan, the gallery of the

*Florence.*

*Milan,*

Archduchess at Parma, the Pinacotheca at Bologna, or the Academy of Fine Arts at Venice—collections rich in native works. At the Vatican, Dutchmen, but no Spaniards are admitted to the chambers, where Rafael holds his court; and at the Capitol, one good portrait by Velasquez, is the sole representative of all the schools of Spain, as another is in the royal collection at Turin. Naples is more fortunate than Rome; Ribera triumphs there not only in the churches but in the royal Museum "degli Studi," where Murillo and Velasquez likewise appear; but the latter is so slightly known, that his excellent, though—for him—not remarkable portrait of a Cardinal is gravely entered in the catalogue as "*suo capo* "*d'opera.*"[1] Joanes, the Ribaltas, Cano, and the rarer Spanish masters, are as utter strangers in Italy as Vanderhelst or Hogarth.

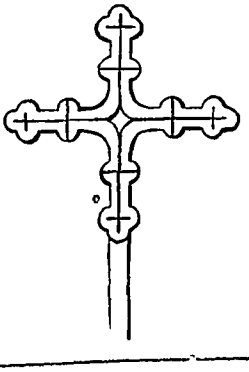
*Parma, Bologna, Venice.*

*Rome.*

*Turin.*

*Naples.*

1 Les Musées d'Italie par Louis Viardot, p. 308. Paris, 12mo. 1842. This agreeable writer and warm admirer of Spanish art, is an excellent cicerone for all the great galleries of Europe. His "Musées d'Espagne, d'Angleterre et de Belgique," his "Musées d'Allemagne et de Russie," Paris, 12mo, 1841, and the above-mentioned volume, should find a place in the carriage or portmanteau of every picture-loving traveller.



# CHAPTER II.

NOTICES OF EARLY ART TO THE END OF THE REIGN OF FERDINAND AND ISABELLA THE CATHOLIC, 1516.

*Earliest works of Painting and Sculpture.*

THE most venerable specimens of Spanish art, which rewarded the diligent researches of Cean Bermudez, were a missal in the royal library at Madrid, adorned with illuminations and rude portraits of ancient kings, chiefly the work of Vigila, a monk of Abelda, at the close of the tenth century; and a wooden feretory or ark, covered with plates of gold and ivory carvings, made in 1033, by one Aparicio, by order of King Don Sancho el Mayor, to receive the body of St. Millan, and preserved with its precious contents in the monastery of Yuso.

*Cathedrals, Abbeys and Palaces of the Middle Ages.*

An historical sketch of Spanish painting would hardly be complete without some notice of those great religious or royal foundations which cradled its infancy, and were enriched with the trophies of its prime. Of the shadowy middle ages, the most

important relic, perhaps, that exists in Spain, is the Cathedral of Santiago in Galicia, the holiest spot in the Peninsula, and the Loretto of Western Europe. Begun in 1002, and finished in 1128, by the zealous Archbishop, Diego Galmirez,[1] various towers, and many a gorgeous chapel, were added in after times by royal or mitred benefactors. To one Master Mateo, the architect who built, in 1188, the grand portal—rich with foliaged niches and sculptured saints—Ferdinand II., of Castile, granted a pension of one hundred maravedis[2]—" ex amore omnipotentis Dei, per quem regnant reges, et ob reverentiam sanctissimi apostoli Jacobi patroni nostri piissimi,"[3]—probably the first instance on record of the patronage of art by the munificent house of Castile. The Norman Cathedral of Tarragona, one of the noblest of the temples that look on the Mediterranean, was begun in 1131, by St. Olegarius its Bishop, but received most of its embellishments at the hands of his successors in the next century.

*Cathedral of Santiago.*

*El Maestro Mateo.*

*Cathedral of Tarragona.*

Alonso VIII. founded, in 1177, the Cathedral of Cuenca, which crowns the rock-built town so grandly with its grey Gothic towers, and which within is all glorious with native jasper and marble.

*Alonso VIII. Cathedrals of Cuenca*

[1] Llaguno and Cean Bermudez. Noticias de los Arquitectos y Arquitectura de España, tom i. p. 32, 8vo. Madrid 1829, 4 vols., from which the following notices of Cathedral and conventual buildings are in general taken.

[2] Now worth about eightpence sterling. The maravedi, however, had anciently a higher actual, as well as relative value.

[3] See the original grant, as quoted by Cean Bermudez.

*and Leon.*

The Cathedral of Leon, unrivalled amongst churches in the pointed style for the airy grace of its design, and for its cunning lace-like masonry, was begun by Bishop Manrique de Lara, at the close of the same century.

*St. Ferdinand III.*

*Cathedral of Burgos.*

*Cathedral of Toledo — built by El Maestro Pedro Perez.*

At Burgos, in 1221, St. Ferdinand, the third of his name, founded on the site of his own palace, the exquisitely-ornate Cathedral, which points to heaven with spires more rich and delicate than any that crown the cities of the imperial Rhine. Five years later, the same pious conqueror employed a certain Master Pedro Perez to rebuild the Cathedral of Toledo, the metropolitan church of the monarchy, for four hundred years a nucleus and gathering place for genius, where artists swarmed and laboured like bees, and where splendid prelates—the Popes of the Peninsula —lavished their princely revenues to make fair and glorious the temple of God entrusted to their care. There is preserved in the convent of San Clemente, at Seville, a portrait of the royal Saint, a work of venerable aspect, "of a dark, dingy "colour, and ornamented with gilding," and reckoned authentic, and coeval with the conquest of Seville. So highly was it prized by the nuns of that royal foundation, that they refused to send it to be copied at the Alcazar, where Ferdinand VII. was residing in 1823, pleading the statutes of their house, and the copy, which appears in the series of Kings in the Hall of Am-

*Portrait of St. Ferdinand at Seville.*

bassadors, was made in the convent.[1] At Osma. in Old Castile, Juan St. Ferdinand's Chancellor and the Bishop of the Diocese built, in 1232, the fine Cathedral, of which the beauty has been marred by much modern patchwork, while its city has decayed into a poor village.

*Alonso X. el Sabio.*

Alonso X., or the Learned, whose taste inclined rather to books than buildings, had at least one painter of illuminations in his service; for his Bible, in two volumes, written on vellum, and enriched with barbaric brilliancy by Pedro de Pamplona exists, or lately existed, in the archives of Seville Cathedral. On the last page the artist inscribed this simple record of himself and his patient labour, his piety, and his humble hope of being remembered in his work:—

*Pedro de Pamplona, Painter of illuminations.*

HIC LIBER EXPLETVS EST: SIT PER SŒCVLA LŒTVS
SCRIPTOR. GRATA DIES SIT SIBI. SITQVE QVIES.
SCRIPTOR LAVDATVR SCRIPTO. PETRVSQVE VOCATVR
PAMPILONENSIS. EI LAVS SIT. HONORQVE DEI.

*Sancho IV. el Bravo.*

In the turbulent times of King Sancho the Brave, who reigned amidst external wars and domestic rebellion, Rodrigo Esteban was painter to that monarch, and was paid for certain works, in 1291-2, one hundred maravedis out of the privy purse, as appears by a MS. book of accounts in the royal library. Of this contemporary of Cimabue, none of the productions, nor any further notices exist. His works, doubt-

*Rodrigo Esteban—Painter.*

[1] Cook's Sketches in Spain, 2 vols. 8vo. London, 1843. v. ii. p. 181.

less, bore the same relation to the achievements of the great age of Spanish painting that the venerable verses in which the learned Alonso embodied his alchemical lore bear to the classical poems of Garcilasso.

*Pedro I., el Cruel.*

Pedro the Cruel, or the Just, whose history and character, like that of our Richard III., form a tilting-ground for historians, bestowed great pains on the renovation and embellishment of

*Alcazar of Seville.*

the Alcazar of Seville, the ancient palace of the Sultan Abderahman. Many of its light marble columns he brought from Valencia, and much of the delicate stucco embroidery was the work of Moors from Granada.

*Early Painters in Arragon and Catalonia.*

During the fourteenth century, Arragon and Catalonia possessed a few painters, and gave a promise of distinction in that branch of art which they did not afterwards fulfil. In Italy, art had already begun to revive from its mediæval torpor, and the genius of the pencil to breathe somewhat of life and beauty unto the forms of virgins and saints, drawn after the venerable models of Byzantium. Spanish churchmen, returning from the Vatican, must have observed, and perhaps may have envied, the new and graceful adornments of Italian altars; and many a merchant of Barcelona had doubtless bowed and marvelled before the frescos of Giotto and Orcagna in the Campo Santo at Pisa, and beheld with jealous admiration the dawning glory of art at Florence. The taste of

the clergy and of wealthy burghers may have been the means of fostering artistic talent in the active and mercantile provinces of the north, of bringing over masters from Italy, or sending Spanish disciples to their schools. At Zaragoza, so early as 1323, died Ramon Torrente, a painter, leaving behind him a scholar named Guillen Fort.[1] Later in the century, Juan Cesilles practised painting at Barcelona, and in 1382 engaged himself to execute, at the price of 330 ducats of Arragon,[2] for the high altar of the church of San Pedro, in the town of Reus, a series of pictures on the history of the Apostles. These early paintings remained in the Church till 1557, when they were unhappily removed to make way for some newer garniture of the altar.

*Torrente, 1323.*

*Fort.*

*Cesilles, 1382.*

Juan I. was especially the patron of painting, and entertained in his service the first Italian artist who appeared in Spain, Gherardo Starnina, a disciple of Antonio da Venezia, born at Florence in 1354, and employed to paint, in fresco, the life of St. Antony, the Abbot, in the chapel of the Castilians in Santa Croce. This painter attracted the notice of the Spaniards who visited that city. Their invitations, and a private feud, which rendered absence from home advisable, induced him to visit Castile, where he lived for

*Juan I.*

*Starnina of Florence.*

1 Hand-Book, p. 975, where some unpublished MSS. of Cean Bermudez are referred to as an authority.

2 The ducat of Arragon was probably worth about four shillings and sixpence sterling, and the whole sum somewhat less than £.75.

several years. Although even the names of his works there have perished, his epitaph in the church of S. Jacopo sopra Arno assures us that they were "pulcherrima opera." His history bears a favourable testimony to the generosity of Juan, and the refinement of his court; for, "whereas," says Vasari, "he left Florence poor "and clownish, he returned thither a rich and "courteous gentleman." He died there in 1403, or, according to another account, in 1415. He seems to have been a man of humour and unable to resist a joke, even in serious subjects; for Vasari relates that, being ordered to paint in the chapel of S. Girolamo nel Carmine a picture of that Saint learning his letters, he seized the occasion to introduce a flogging scene, in which the luckless urchin who was horsed, *(fanciullo levato a cavallo adosso ad un altro)*, writhing under the lash of the pedagogue, took his revenge by biting the ear of the companion whom he bestrode. The series of paintings, however, in which this facetious episode occurred made the name of Starnina famous in Tuscany, and even throughout Italy.[1]

*Chartreuse of Paular.*

Juan I. founded, in 1388, amongst the lower hills of the Guadarrama chain, the wealthy Chartreuse of Paular with its sumptuous church, which afterwards became famous for its flocks and its paper-mills, its fine pictures, and for several cowled painters of its own. Amidst the wilds

[1] Vasari, tom. i. p. 138. 4to. Bologna, 1647. (3 vols.)

of Estremadura he likewise founded, about the same time, the royal monastery of Guadalupe—the seat of a celebrated Virgin—which, with its towers and spires and spacious courts resembled a town, and was, until the rise of the Escorial, the most splendid of the Jeronomite houses of Spain. In this reign also the small, but exquisite Cathedral of Oviedo rose on the ruins of a more venerable church, under the auspices of its Bishop, Gutierre de Toledo.

*Monastery of Guadalupe.*

*Cathedral of Oviedo.*

Henry III. rebuilt the Alcazar of Madrid, which had been burnt down in previous civil wars, and which, after it had been enlarged and beautified, and stored with many of the finest productions of art, by a long line of kings, suffered the same fate in the reign of the first Bourbon. He also founded the country Palace of the Pardo near Madrid, which became another treasury of paintings, and the scene of another conflagration in the reign of Philip III.

*Henry III.*

The beginning of the fifteenth century saw the commencement of two noble cathedrals. Of these the first was begun, at Huesca, in 1400, by Juan de Olotzaga, a Biscayan architect, and in a hundred and fifteen years, grew into one of the noblest buildings in Arragon. The second was the Cathedral of Seville, of which the ample revenues and grand decorations were so long to foster and employ the artistic genius of Andalusia, and of which the interior, with its five mighty aisles and awful choir, remains still

*Cathedral of Huesca,* 1400.

*Cathedral of Seville,* 1401.

unrivalled, the triumph of the rich and solemn Gothic architecture. In 1401, the see being vacant, the chapter determined to rebuild the fabric. "Let us build," said these magnificent ecclesiastics, "a church that shall cause us "to be taken for madmen by them who shall "come after us."[1] The name of the architect, assuredly one of the greatest masters of his art that ever left his mark upon the earth, perished, with his original plans, in 1734, in the fire of the Palace of Madrid, whither they had been removed by order of Philip II.[2] The work went on, with more or less activity, for more than a century and a half, displaying in its many incongruous parts the successive changes of architectural style. To provide the funds needful for so vast an undertaking, the prebendaries and canons for many years gave up the greater part of their incomes,—an instance of devotion and munificence not uncommon in those old and earnest times, when churchmen were content to offer all their worldly goods on the altar of the Church, hoping for no earthly reward, when the wealth and genius of long ages were patiently given to raise one glorious temple, and when the house of God had precedence in men's regard of the palace and the prison. And

1 "Fagamos una iglesia para que los de porvenir nos tengan por locos." —See Ponz, v. xi. p. 3., and, as usual, the Hand-book.

2 Cean Bermudez "Descripcion Artistica de la Catedral de Sevilla," p. 20, 8vo. Sevilla, 1804.

the example has not even yet been wholly forgotten; for within the last fifteen years the good Bishop Silos Moreno, of Cadiz—a worthy follower of the Fonsecas and Lorenzanas of old—by his holy zeal and munificence has made his Cathedral, which he found a ruinous shell, one of the most stately and splendid of modern churches.

*Juan II.*

Juan II., of Castile, was a lover both of poetry and painting, and his long reign was the era of nascent taste and refinement. He had in his service for several years Dello, a Florentine sculptor and painter, noted for the beauty of his miniature paintings, generally on subjects from Ovid, with which it was then the custom to adorn coffers and other furniture, and for his frescos in the palace of Giovanni de Medicis, and in the Church of S. Maria Novella. Having acquired wealth and an order of knighthood in Castile, that artist returned to Florence, to indulge his vanity by displaying them. The Signory, however, refused to accord to him the privileges of his new rank, until the King of Castile had written them a warm letter in his behalf. His ostentation was likewise punished by the jeers and gibes of his former acquaintance, as he rode through the streets in sumptuous apparel, on a finely caparisoned horse. With a ludicrous forgetfulness of his new dignities, he would reply to their sarcasms, by making with both hands "the "sign of the fig;"[1]—*(fece con ambe le mane le*

*Dello of Florence.*

[1] This quiet and expressive "retort contemptuous" is conveyed—in

*fiche;)* but wearied out at last by such annoyances, he returned to Spain. There he was again honourably received at court, lived like a great lord, always painting in an apron of brocade *(grembiale de brocato)*, and died in 1421, aged forty-nine. Vasari says that his drawing was indifferent, but that he was one of the first artists who attempted to display the muscles of the naked figure.[1] None of his works exist in Spain. In the time of Philip II., an old canvas was found rolled up in a chest in the Alcazar of Segovia, on which was painted the Moorish rout at Higueruelas by the arms of Juan II. It was for some time taken for a work of Dello by certain connoisseurs, who forgot, or did not know, that he died ten years before that battle was fought.

*Rogel the Fleming.*

Rogel, a native of Flanders, was also painter to Juan II., who presented, in 1445, to the Carthusian friars whom he had established in his own palace of Miraflores, near Burgos, a small oratory, painted by that master. The centre compartment contained a "Dead Christ," and the doors or wings his "Nativity," and his "Appearing to the Virgin." It was surrounded by a stone border, on which various figures were painted, and the whole was

Spain at least—"by inserting the head of the thumb between the fore "and middle fingers, and raising the back of the hand toward the person "thus complimented." (Hand-Book, p. 83.) The Italian method is much the same.

[1] Vasari I. 106—108.

executed with a delicacy and effect very creditable to that early age.

*El Maestro Jorge Ingles.*

Master Jorge Ingles, possibly an Englishman, likewise flourished as a painter in this reign. The famous literary Marquess of Santillana ordained him by will, in 1455, to paint for his hospital at Buitrago the pictures of the high altar. Those of them which Cean Bermudez saw, though stiff and hard, like all paintings of the time, afforded evidence of considerable ability. Amongst them were portraits of the Marquess and his wife, which the Duke of Infantado, towards the close of the last century, with a regard for the illustrations of his house, unfortunately rare amongst the Spanish nobility, caused to be brought to Madrid to be cleaned. By his orders, that of the Marquess was well engraved by Fernando Selma.

*Toledo.*

During the whole of the fifteenth century, Toledo took the lead in the fine arts.

*Dolfin, the first stainer of glass.*

Dolfin introduced there, in 1418, painting on glass, which was brought to great perfection under the patronage of the Church.

*The Rodriguez —sculptors.*

About the same time, Alonso Rodriguez and his brothers distinguished themselves in sculpture, as may be seen by their spirited, though rude, groups and figures which adorn the great portal of the Cathedral.

*School of Andalusia—J. S. de Castro.*

At Seville, Juan Sanchez de Castro, the morning star of the school of Andalusia, appeared about the middle of the century. In 1454 he painted for the Cathedral the pictures of the

old Gothic altar, in the chapel of San Josef, which, though stiff and languid in design, still preserved their freshness of colour, when Cean Bermudez wrote, three hundred and fifty years afterwards. For the church of San Julian he painted a giant St. Christopher in fresco, an embellishment common in Spanish churches, where it is placed near the door, to inculcate humility on those who come to pray. The legend of this saint, as told by an old English poet, may fitly illustrate this early work of one of the oldest Spanish painters:—

*Legend of San Custobal.*

" There was a man of stature big, and big withal in mind,
For serve he would, yet one than whom be greater none might find.
He hearing that the Emperor was in the world most great,
Came to his court, was entertained; and, serving him at meat,
It chanced the Devil was named, whereat the Emperor him blest,
When as until he knew the cause, the Pagan would not rest.
But when he heard this lord to fear the Devil, his ghostly foe,
He left his service, and to seek and serve the Devil did go;
Of Heaven, or Hell, God, or the Devil, he erst nor heard, nor cared,
Alone he sought to serve the same that would by none be dared.
He met (who soon is met) the Devil—was entertained—they walk,
Till coming to a cross, the Devil did fearfully it balk.
The servant musing, questioned his master of his fear—
' One Christ,' quoth he, ' with dread I mind, when doth a cross appear.'
' Then serve thyself,' the giant said, ' that Christ to serve I'll seek.'
For him he askt an hermit, who advis'd him to be meek,
By which, by faith, and work of alms would sought-for Christ be found,
And how and where to practice these, he gave directions sound.
Then he that scorn'd his service late to greatest potentates,
Even at a common ferry now to carry all awaits.
Thus doing long, as with a child he over once did wade,
Under his load midway he faints, from sinking hardly staid.
Admiring how, and asking who, was answered of the child,
As on his shoulders Christ he bore, by being humbly mild,
So through humility his soul to Christ was reconciled,
And of his carriage, Christo-fer thenceforth himself was styled." [1]

[1] Warner, Albion's England, book ix. chap. 50.

Sanchez de Castro's saint of burden has good reason to faint under his load; for besides the Divine Babe, he has to sustain the weight of sundry palmers and holy men, who cling to his girdle, and so pass the river dry shod.[1] The signature of the painter is nearly all that remains of his work, for the figure was repainted in 1775 by a new and heavy hand. In the Convent of Santiponce, (now a penitentiary) near Seville, there formerly existed a painting on panel, of the "Annunciation," by Sanchez de Castro, in which the angel was arrayed in pontifical vestments,—garnished with embroideries setting all chronology at defiance, and representing the twelve Apostles and the Resurrection of our Lord—and the Virgin held in her hand a rosary and a pair of spectacles![2] He must have lived to a great age, for he received payment in 1516 from the chapter, for painting and gilding part of the high altar of the Cathedral. A marble slab in the nave of the church of San Roman, marked the sepulchre, where he and his family were laid.

*Moorish decorations imitated by Christian artists.*

The internal troubles of the Christian kingdom in the fifteenth century, and the Moorish wars, which followed the union of the crowns of Arragon and Castile, doubtless retarded the progress

1 Cook's Sketches of Spain, 2 vols. 8vo. London, 1834, v. ii. p. 182.

2 This curious old picture is said to have been taken away by Godoy Prince of Peace,' and may possibly still be in existence. See Davies's "Life of Murillo," p. 17, note. London, 1819, 8vo.

of the arts in Spain. The taste of their patrons, however, and the skill of their professors, was steadily, though slowly, increasing. The Moorish decorations, their vivid painting and beautiful lace-like stucco-work, which had been long adopted in Christian palaces, began to be executed by uncircumcised artists even before the fall of Granada. Cean Bermudez quotes a contract, dated 1476, by which one Garcia del Barco and another painter became bound to paint with Moorish work *(obra Morisca)* the corridors of the Duke of Alba's castle, at Barco de Avila, for the sum of 56,000 maravedis. The paper is drawn up with a formal explicitness, which implies that such documents were frequently in use.

*Artists in gold and silver at Valladolid and Valencia.*

The goldsmith's craft was advancing towards its future importance and perfection, and church treasuries to display somewhat of their coming splendour. Valladolid became famous for the skill of its jewellers and artificers in the precious metals. At Valencia, in 1454, Juan de Castelnou executed, for the Cathedral, a silver Custodia, or shrine, for the exposition of the Host on great festivals, of Gothic design, and fourteen palms high; and, in 1460, his son and disciple, Jayme, a silver altar and retablo,[1] or architectural altar-piece, forty palms high and twenty-four wide, and profusely embellished with bas-reliefs. Fray Juan de Segovia, a Jeronomite monk of

*The Castelnous*

*Fr. J. de Segovia, of Gua-*

[1] The "Retablo" comprehends the entire structure of the altar-piece with its decorations.

*dalupe — his salt-cellar.*

Guadalupe, became famous for his exquisite chalices, reliquiaries, and crucifixes. One of his best works was the silver salt-cellar, in the shape of a lion *(leon)* tearing open a pomegranate *(granada)*, afterwards presented by the Prior, with happy and delicate courtesy, to the Catholic Sovereigns, when they visited the shrine of Our Lady of Guadalupe, to give thanks for the surrender of Baza—two years before Granada opened its gates to the army of Castile and Leon.

*Progress of taste and refinement.*

The famous camp, built not of cords and canvas, but of stone and lime, on the slopes of Santa Fé, where Ferdinand and Isabella held their state during the leaguer of the Moorish capital, was remarkable, not only for its discipline, and the daring of its knights and nobles, but for luxury and magnificence, such as few northern courts could then have displayed. The Great Captain—who there served his apprenticeship in war and victory—was distinguished by his sumptuous equipments, as well as by his youthful gallantry. The banquets of the Duke of Infantado[1] shone with plate, and his person glittered with jewels, as brilliantly as if he had been holding peaceful revels in his ancestral halls at Guadalajara. But it was not until that chivalrous host had sung its solemn Te Deum—till the Grand Cardinal, arrayed in vestments embroidered by the fair and pious hands of the Queen, had said

[1] Prescott's Ferdinand and Isabella, v. ii. p. 326, note. London, 1890.

the first mass within the mosque of the Alhambra, that Spain enjoyed the repose necessary for the growth and perfection of the elegant arts.

*Fall of Granada; its effect on Christian art.*

The opening of the Damascus of the West could not but increase that taste for luxury and splendour which already inspired its Christian subduers. The stately mosques and fairy palaces, its gardens and gateways, and marble fountains, afforded superb models for their imitation. And they brought to the conquest of the domains of art all the energy acquired in their long struggle with the Infidel. The great Isabella, to whom Castile owed Granada and the Indies—and history the fairest model of a wife, a mother, and a Queen—aided the progress of taste and intellectual culture no less studiously than she laboured for the political prosperity of her kingdom. Her large and active mind early comprehended the national importance of literature and art. She built and endowed churches, and worked chasubles, and dalmatiques, and processional banners for the clergy, while she also gave an impulse to the weightier matters of learning and piety by her munificence and example. Architecture made a great stride in her reign. By an early statute, passed at Toledo, she provided for the erection of large and spacious buildings for public purposes in the chief towns of her dominions. The Alcazar of Segovia, whose tall keep and clustered turrets form a fine feature in

*Isabella la Catolica; her taste and zeal for the arts.*

*Her Architectural works at Segovia.*

[1] Prescott's Ferdinand and Isabella, ii. p. 297, note.

views of that ancient city, was a favourite residence of Isabella, and the rich decorations of its halls and corridors, now degraded into a military school, afford evidence of her taste. To her Alcazar at Seville she added the small Gothic chapel, and she enlarged and embellished, at her own expense, the stately Chartreuse of Miraflores.[1] She and her husband built the grand Royal Hospice for pilgrims at Santiago, and they added largely to the great monastery of St. Jerome, once the pride of Madrid.[2] At Toledo, on one of the finest sites in that romantic capital, they erected the convent of San Juan de los Reyes, the most sumptuous edifice of its day, of which, alas! the church, much dilapidated, is all that has survived the invasion of the trans-pyrenean Vandals. Nearly two hundred pairs of rusty manacles, struck from Christian hands at the fall of Granada, still hang between the rich buttresses of the exterior, to commemorate the conquerors who, in their holy war, vowed this convent to St. John, their patron saint.

*Seville,*

*Miraflores,*

*Madrid,*

*Toledo.*

Ferdinand the Catholic and the Crafty, the Henry VII. of Spain, whom Shakspeare—speaking by the mouth of his daughter, our gentle Katherine—so justly styles—

*Ferdinand VI. el Catolico.*

"The wisest prince that there had reigned by many
"A year before,"[3]

[1] Bosarte. Viage Artistico. Madrid—8vo. 1804, p. 269.

[2] Prescott's Ferdinand and Isabella, v. ii. p. 346. London, 3 vols. 8vo. 1840.

[3] Henry VIII. Act ii. sc. 4.

was too parsimonious, and too deeply immersed in state intrigues, to bestow much care on the arts. But his sagacity easily perceived some of the advantages arising from their cultivation, and he approved, if he did not much aid, the magnificent works undertaken by his Queen. By his conquest of Naples, he extended the communications between Italy and his Spanish dominions; and thus, if the fine arts owed but little to his bounty, his ambition opened the road to knowledge and improvement. He gave, however, 10,000 ducats out of the Indian revenues of Castile, towards the completion of the Cathedral of Seville. In his own city of Zaragoza, he built the monastery of Santa Engracia, which had been planned by his father. An excellent sculptor of Biscay, Juan de Morlanes, whose style resembles that of the old German masters, was principally employed in the decorations. He was assisted by his son, Diego, whose fortunes so throve, in the course of years, by the arts, that when the Jesuits came, in the next reign, to Zaragoza, he gave them, not only a plan for their church, but a present of 3,000 ducats.

*Effect of his conquest of Naples.*

*He builds a convent at Zaragoza.*

*The Morlanes, sculptors.*

The Siloes, of Burgos, father and son, were likewise excellent sculptors and architects. Gil, the first, is chiefly known for his stately tombs of King Juan II., and the Infant Don Alonso, erected in the Chartreuse of Miraflores, by orders of Queen Isabella, in which the most fantastic imagination has found hands to work its wildest

*The Siloes, of Burgos, sculptors and architects.*

will, and alabaster has been moulded like clay, or trained and twined like the green osier, and where the Gothic genius of Spain flashed with dying splendour.[1] Diego, the son, erected the noble Cathedral of Granada, partly from his father's designs, which remains an example of the influence of Moslem taste on Christian architecture. He died at a great age, possessed of much wealth in houses and lands, slaves, plate and jewels.

*Cathedral of Granada.*

Painting also was improving, though perhaps more slowly than other arts. Antonio Rincon, the first Spanish painter mentioned by Palomino, was likewise the first who left the stiff Gothic style, and attempted to give to his figures something of the graces and proportions of nature. He was born at Guadalajara, in 1446; and is said to have studied in Italy, under Castagno, or Ghirlandajo, apparently on no better grounds than the improvement he made in the barbarous style of his age and country. He lived chiefly at Toledo, where he enjoyed the patronage of the Chapter, and also of Ferdinand and Isabella, who made him their painter-in-ordinary, and gave him the Order of Santiago. The portraits of these Sovereigns, painted by him, long hung over the high altar of the Church of San Juan de los Reyes, at Toledo, but disappeared in the wars of

*Painting.*

*A. Rincon.*

*His portraits of the Catholic Sovereigns.*

[1] Bosarte, Viage Artistico, p. 273. For an account of these wonderful tombs, see also the Hand-Book; and Théophile Gautier's clever and thoroughly French "Voyage en Espagne." Paris, 12mo, 1845, p. 58.

the French usurpation—so fatal to the historical relics, as well as to the fortunes of the Peninsula. The Church of San Blas, at Valladolid, likewise possessed similar portraits, which, in the beginning of this century, had been removed to the staircase of the chaplains' house, near San Juan Letran, in that city, where they were suffering from exposure to the open air, when seen by Bosarte, who praises them for the curious exactness of their costumes.[1] If they have escaped the perils of fire and water, they may, perhaps, still be extant in the Museum of Valladolid.

*Copies at Madrid.*

In one of the lower corridors of the royal gallery of Madrid hang two full-length portraits of the Catholic Sovereigns[2] copied from Rincon, and taken perhaps from the Toledo or Valladolid originals. With much of Holbein's hardness, they have much of his strength, but not, however, his splendour of colour. Both seem to have been taken when the royal sitters were in the prime of life. Ferdinand has the dignified presence and the fine features clothed with "impenetrable "frigidity," ascribed to him in history.[3] His hair, usually described as bright chesnut, here is dark, and being cut short, and combed over his brow, enhances the cunning keenness of his eyes.

*Ferdinand.*

1 Bosarte, Viage Artistica, p. 125.

2 Catalogo de los Cuadros del Real Museo de Madrid, Nos. 1646 and 1647.

3 Prescott's Ferdinand and Isabella, v. iii. pp. 470-478. 8vo., London, 1840.

Over a cuirass he wears a red surcoat and black cloak, and in his hand he holds a paper, apparently of accounts. The Queen's portrait is no less true to history than her lord's. Her bright auburn hair and blue eyes are amongst the points of resemblance between her and our Queen Elizabeth, recalling that Princess, as she appears in an early portrait, by Holbein, at Hampton Court. But in beauty of person, as in grace of character, the Castilian Queen far excels our imperial "vestal throned by the west." Her forehead is high and full, and her eyes—as yet undimmed by weeping for her only son—softly lustrous, as they might have been when she rode victorious into the Alhambra. The finely formed mouth indicates energy tempered with gentleness; and the whole expression of the head and bearing of the figure are not unworthy of the woman, of whom those who knew her best have recorded, that they had never known or heard of another, "wise, "and fair, and good as she."[1] Her dress is a crimson robe trimmed with gold, over which falls

*Isabella.*

[1] There is probably no historical lady upon whose person and character so much trustworthy posthumous praise has been bestowed—few women perhaps have ever deserved so much. Geronimo de Oviedo y Valdez says of the one—"En hermosura puestas delante de S. A. todas las "mugeres que yo he visto ninguna vi tan graciosa, ni tanto de ver como "su persona." Quincuagenas M.S., quoted by Prescott, Ferdinand and Isabella, v. iii. p. 250. Peter Martyr speaks thus of the other, in his letter to the Archbishop of Granada and the Count of Tendilla, written after Isabella's death—"Orbata est terræ facies mirabili ornamento inaudito hac-"tenus. In sexu nam fœmineo et potenti licentiâ nullam memini me "legisse quam huic Natura Deusque formaverit, comparari dignam." Opus Epistolarum. Ep. cclxxix. Amstel. 1670, folio p. 159.

a dark mantle. In her hand she holds a little breviary, as fitting and characteristic a companion of the leisure of the pious Queen, as the financial return in the fingers of her lord.

*Paintings by Rincon at Toledo?*

If any works of Rincon still remain to the Cathedral of Toledo, they will perhaps be discovered, by some future antiquarian, in the richly carved altar-piece of the chapel of Santiago,—where the Lunas repose in their tombs of ivory-like marble—amongst the paintings of which the Nativity and Entombment of our Lord are the best deserving of notice, for the force of their heads, and their accuracy of execution. At the village of Robleda de Chavila, a few miles west of the Escorial, there existed, and probably still exists, an altar, in the church, containing seventeen pictures on the life of the Virgin, entirely painted by Rincon, which Cean Bermudez praises for their "drawing, beauty, character, expression, and excellent draperies." He died in 1500, leaving a son, Fernando, his scholar, who assisted Juan de Borgoña in various works at Toledo, and whose name appears in the accounts of the College of St. Ildefonso at Alcala, in 1518, when he was paid 500 maravedis for the humble service of polishing (*dando lustre*) the medallion of Cardinal de Cisneros.

*Altar-piece by Rincon at Robleda de Chavila.*

*F. Rincon.*

*F. Florez.*

Francisco Florez was an excellent painter of illuminations, in the service of Isabella, whose missal delicately embellished by his hand, is still preserved in the Cathedral of Granada.

*P. Berreguete.*

Pedro Berreguete was a native of Paredes de Nava, and painter to Philip I., or the Handsome, the Flemish husband of the unhappy Infanta Juana, by whom he was ennobled. His earliest known works are supposed to be those which he painted with one Santos Cruz, for the high altar of the Cathedral of Avila. In 1483, he was employed with Rincon, by the Chapter of Toledo, to paint the walls of the old "Sagrario," or chapel where the Host is kept, attached to the Cathedral,[1] for which they were paid 75,000 maravedis. He likewise painted the cloister in 1495, and the vestry in 1497, and received for those works respectively 57,000, and 36,000 maravedis. He married Elvira Gonzalez, a lady of condition, by whom he had several children, (one of whom, Alonso, became famous as an artist,) and died at Madrid, it is supposed, about 1500. Cean Bermudez considers him entitled to rank, as a painter, with Pietro Perugino.

*Santos Cruz.*

*J. de Borgoña.*

Juan de Borgoña enjoyed a high reputation at Toledo, and the patronage of its great Archbishop Ximenes de Cisneros. From 1495 to 1499, he was employed, with other artists, in executing, in the cloisters of the Cathedral, a variety of sacred paintings, now unhappily buried beneath the pallid frescos of Bayeu and Maella. He likewise worked at Alcala de Henares, for the uni-

1 The Sagrario is usually the largest of the chapels, and separate from the rest of the fabric. In some Cathedrals—those of Seville and Toledo, for instance—it is used as a parish church.

*Paintings in the Sala Capitular del Invierno in the Cathedral of Toledo.*

versity. Between 1508 and 1511, he painted a series of religious subjects on the walls of the winter chapter-room at Toledo, the designs for which were seen and approved by the Archbishop. These works are well preserved, and are admirable for their brilliant colouring and tasteful draperies. The "Nativity of the Virgin" is the best. St. Anne lies in a canopied bed, and the holy babe is brought to her to be kissed, by a young nurse beautiful as a Madonna of Perugino. The lower end of the finely-proportioned, but badly-lighted room, is occupied by "The "Last Judgment," a large and remarkable composition. Immediately beneath the figure of our Lord, a hideous fiend, in the shape of a boar, roots a fair and reluctant woman out of her grave with his snout, as if she were a truffle, twining his tusks in her long amber locks. To the left, are drawn up in line, a party of the wicked, each figure being the incarnation of a sin of which the name is written on a label above in Gothic letters, as "Soberbia," "Abaricia," "Luxuria," and the like. On their shoulders sit little malicious imps, in the likeness of monkeys, and round their lower limbs flames climb and curl. The forms of the good and faithful on the right, display far less vigour of fancy.

*Fresco in the Capilla Muzarabe.*

In 1514, he painted, on a wall of the Muzarabic Chapel, a fresco of the Conquest of Oran, to commemorate the military exploits of the active archbishop—a work historically interest-

ing and curious as a record of costume, but so much inferior to those in the chapter-room, that documentary evidence alone leads us to believe it to be by the same hand. The mitred leader has just debarked from his galley, and mounted his mule; he wears the scarlet robes and hat of a cardinal; and the cross is carried before him by a priest. The mail-clad soldiery rush to the assault with equal disregard of discipline and perspective, and easily scale the Infidel walls, which they are tall enough to see over.

*Frescos in library.*

Borgoña likewise painted, in fresco, the walls of the Cathedral library, for which he was paid, in 1519, 100,000 maravedis.

*Portraits of Archbishops of Toledo in chapter-room.*

He also executed the series of portraits of the Primates of Spain, in the winter chapter-room, down to Cardinal de Fonseca, inclusive. Like the Scottish Kings at Holyrood House, most of the fabulous and early Prelates seem to have been taken from a single model; and their complexions, intended perhaps to alternate between ascetic paleness and jovial rubicundity, are too often either blue or bricky.

*Mendoza.*

The countenance of the Grand Cardinal de Mendoza, doubtless taken from an authentic portrait, is handsome, and his air high-bred and cheerful; which accords well with his character and the words of his kinsman and chronicler, Pedro de Salazar, who describes him as "majestic in person, "and dignified and venerable in presence; his face "well-featured, kindly and serene."[1] Cardinal

*Cisneros.*

[1] Cronica de el Gran Cardenal, cap. lxiii. Toledo, 1625, folio, p. 398.

*Croy.*

Ximenes is taken in profile; his features are spare, and his expression earnest and stern. The Flemish Archbishop de Croy has the fair complexion proper to his country, and the high-born look befitting his princely blood. This collection of portraits affords an inexhaustible, and probably, virgin mine, for the student of ecclesiastical costume; endless and most gorgeous are its specimens of episcopal ornament, of the crozier, the pallium, the pectoral cross, the gloves, and the mitre, *aurifrigiata* or *pretiosa.* Juan de Borgoña sometimes gave designs for Church plate; his name ceases to appear in the Cathedral records in 1533, when it is supposed that he died.

*School of Andalusia. J. Nuñez.*

Seville, and the school of Sanchez de Castro, meanwhile produced Juan Nuñez, a painter, whose best work was executed for the Cathedral, and represented the Virgin supporting the dead body of our Lord, with St. Michael and St. Vincent Martyr at her side, and an ecclesiastic kneeling in prayer beneath. Notwithstanding the Gothic stiffness of Christ's figure, Cean Bermudez reckoned this picture not inferior to the works of Albert Durer, for beauty and brilliancy of colouring, fine disposition of drapery, and finish of the extremities, and for the delicate minuteness with which the churchman's embroidered robes are painted. Nuñez, however, sometimes fell, like his master, into absurdities; for he left in the same Cathedral, pictures of the archangels Michael and Gabriel, each with a

pair of peacock's wings. The art of staining glass was brought to Seville by Cristobal Aleman, who put into the Cathedral, in 1504, a painted window, the first of that glorious series, afterwards completed by the Flemish brothers Arnao, and Carlos of Bruges.

*Aleman introduces stained glass at Seville.*

Alexo Fernandez was a painter of considerable taste and skill, and executed for the Convent of St. Jerome, at Cordoba, several altar-pieces on subjects taken from the life of Christ and the patron saint, which were held to equal any contemporary production of the Spanish pencil. Called to Seville in 1508, by the Chapter, he was employed with his brother Jorge, a sculptor, and other artists, in painting and gilding the noble retablo, designed at the close of the previous century, for the High Altar of the Cathedral, by the Flemish architect, Dancart. He remained at Seville till 1525. "Though his saints," says Cean Burmudez, "are still adorned with "gilt diadems and glories, they are better drawn "than those of Castro and his disciples, and "there belongs to them a noble feeling and "character, and an accuracy in the imitation of "rich stuffs and other accessories, that denote "advancing knowledge."

*A. Fernandez.*

At Valencia, in 1506, Francisco Neapoli and Pablo de Aregio, supposed to have been disciples of Leonardo da Vinci, painted several passages from the life of the Virgin on twelve panels of the doors which once enclosed the great silver altar

*Valencia. Neapoli and Aregio.*

of the Cathedral, with a correctness and grandeur of design almost worthy of that great master. Of these pictures, Philip IV. said, several ages afterwards, that "the altar was silver, but its "doors were gold."[1] The "Adorations of the Shep- "herds and of the Kings," are perhaps the most striking and effective pieces of the series. The artists received 3,000 golden ducats for the work, which is said to have been presented to the church by Pope Alexander VI., of the Valencian house of Borgia, a man equally remarkable for his taste, his talents, and his vices. Neapoli and Aregio likewise painted a part of the walls of the Cathedral in fresco; but their works fell before the improvements of some mitred Goth towards the end of the seventeenth century.

*Munificence of the Church.*

*Abp. Mendoza, of Toledo.*

Isabella was nobly supported in her efforts for the promotion of art by the magnates of the Church. At Toledo, the Cardinal Archbishop Mendoza, "the glory and shining light of that "ancient house, the idol of Spain, the pride of "the conclave,"[2] erected at his own charges the Foundling Hospital of Santa Cruz, and at Valladolid a College of the same name[3]—magnificent

1 Ponz. Viage de España, tom iv. p. 40. In the Hand-Book (p. 439), by a misprint, doubtless, this remark is attributed to Philip II.

2 Writing to the Archbishop of Granada, on the death of this munificent prelate, Peter Martyr uses these words:—"Periit patruus ejus Petrus ille "Gonzalus Mendotiæ Domus splendor, et lucida fax; periit quem universa "colebat Hispania, quem exteri etiam Principes venerabantur, quem ordo "Cardineus Collegam sibi esse gloriabatur."—Epist. clix. Opus Epistolarum—Amst. 1670, folio, p. 89.

3 See p. 56.

piles, each of which was ten years in building.[1] His famous successor, Ximenes de Cisneros, was still more munificent in his patronage of letters and arts. During the reign of that good Archbishop, the ancient capital of the monarchy became the new metropolis of art, a proud eminence which it long maintained. Leaving the graver cares of Church and State, or the compilation of his famous Polyglot, the great Cardinal of Spain was often seen, measuring-rod in hand, amongst the rising walls of his university at Alcala de Henares, or overlooking the progress of the new decorations which he lavished on his Cathedral. The noble high altar of marble in that venerable church was erected by his orders, and fixed the reputation of its author, Vigarny, one of the best sculptors of Spain. In the Cathedral archives is still preserved his beautiful missal, in seven folio volumes, profusely embellished with paintings and illuminations by Vasquez, Canderoa, and other artists of merit, whose names this work has rescued from oblivion. At Salamanca, Bishop Diego Ramirez, of Cuenca, founded the Colegio Mayor, which bore the name of his see, elegant and gorgeous as a fairy palace, but now a ruin, thanks to the soldiers of Ney. There also two dignitaries of the Church, Juan Alvarez de Toledo, (uncle to the great Duke of Alba,) and Diego de Deza built the Dominican Convent of San Esteban, one of the latest and one of the

*Cardinal Ximenes.*

*Bp. Ramirez of Salamanca.*

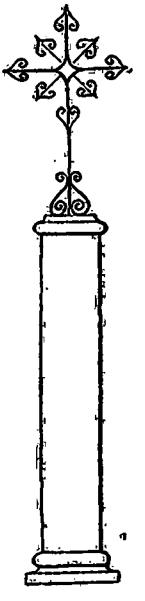
*J. A. de Toledo, Abp. Deza.*

1 Prescott's Ferdinand and Isabella, vol. ii., p. 340.

most beautiful Gothic buildings in Spain. Deza, who was a friend of Columbus, afterwards became Archbishop of Seville, where he founded the College of San Tomas.

*Proof of the Progress of art under Ferd. and Isab.*

That the fine arts made a rapid progress during the reign of Ferdinand and Isabella, is sufficiently proved by the fact, that when Charles V., who had no predilection for his Castilian subjects, wished to erect a monument to these great ancestors at Granada, the scene of their glory, the execution of the work was entrusted to a sculptor of Burgos, in preference to a Florentine rival of Michael Angelo.



# CHAPTER III.

REIGN OF THE EMPEROR CHARLES V.—1516—1556.

*Brilliant age of Charles V.*

"PLUS ULTRA," the superb devise of Charles V., was not more significant of his boundless ambition than of the stirring and ardent spirit of his age. The universal mind of Europe was awakening to a fresh activity and unheard-of achievements. The scholar and the artist, as well as the soldier and the statesman, were up and doing. While one cloud of adventurers threw itself on the golden regions of the New World, another, animated with nobler purpose, passed into Italy to learn of the genius of the Old. New languages blossomed into poetry and eloquence. New arts sprang up to adorn and refine civilized life.

*Close and increasing connection of Spain with Italy.*

The Spanish and Italian peninsulas, to the infinite advantage of the first, had for some time been brought into close relations with each other. Ferdinand and his Great Captain had made the Crown of the Two Sicilies an appanage of the House of Arragon. "Barcelona the Rich," Malaga, and "Valencia the Fair," were yearly extending their commerce with Genoa and the

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Italian cities. The union of the vast dominions of Arragon, Castile, Burgundy, and Austria, under the young Emperor, promoted the interchange of interests and ideas between all the countries of Europe. The Italian schools of art began to be filled with a crowd of students, motley as the host revealed to Bradamante on the visioned fields of Romagna.

Tedesco, Ispano, Greco, Italo e Franco—[1]

the tasteful and inquiring spirits of all lands came to drink at the ancient fountain-heads of refinement. Long and deep were the draughts of the Spaniard, and the rich effects were found, after many days, in the splendid creations of Castilian and Andalusian genius, till the worn-out dynasty of Austria ceased to hold the Spanish sceptre, and the scholars of Velasquez and Murillo died off at Madrid and Seville.

*Charles V. as a patron of art.*

With the deep sagacity of his grandsire Ferdinand, Charles V. inherited much of the fine taste of Isabella of Castile. In the midst of wars and intrigues, which he conducted with all the shrewdness of our Dutch William, in the course of rapid journeys from Naples to Dover, from the Tagus to the Danube, that anticipated the fiery dispatch of Napoleon, he found time to notice and reward many of the chief artists of foreign countries, as well as of his own wide dominions. As a patron of art, he was as well known at Nuremburg and

[1] L'Orlando Furioso, canto iii. st. 55.

Venice as at Antwerp and Toledo; and in the splendid group of contemporary sovereigns, none went beyond him in magnificence. Of no prince are recorded more sayings which show a refined taste and a quick eye. The burghers of Antwerp religiously preserve his remark, that the light and soaring spire of their Cathedral deserved to be put under a glass case. Florence has not forgotten how he called her the Queen of the Arno, decked for a perpetual holiday. The Cordobese historians have chronicled his vain regrets on visiting the famous mosque of Abderahman, which had become the Cathedral of their city, for the havoc made in its forest of fairy columns by the erection of the Christian choir, to which, when at a distance, he had himself in an evil hour consented. The citizens of Cordoba had vainly sought to arrest the cruel improvements commenced by the Chapter; and appealed against that Vandalic body to the Emperor; Charles, however, as yet knowing little of the Moors and their works, sided with the churchmen, and an ample clearing was forthwith made in the midst of the long continuities of the aisles. But he came, he saw, and he confessed his error; shifting the blame, however, as was natural and not unjust, upon the broad shoulders of the Chapter. "Had I wotted of what ye were doing," said he to the abashed improvers, "you should have laid "no finger on this ancient pile. You have built "a something, such as is to be found any where,

*His fine taste.*

*His visit to the Cathedral of Cordoba.*

*His regard for Titian.*

*Anecdotes of the Emperor and the Painter.*

" and you have destroyed a wonder of the world."[1] The fine speeches which he lavished on Titian are as well known as the more substantial rewards. The painter, happening one day to let fall his brush, the Emperor, who was standing by the easel, picked it up, and gently prevented his apologies by saying that " Titian was worthy " to be served by Cæsar." On another occasion, Cæsar having requested Titian to re-touch a picture which hung over the door of the chamber, the artist found that he could not reach it from the floor. The Emperor and some of the courtiers moved a table to his aid, but the height proving insufficient, Charles, without more ado, took the table by one corner, and calling on those gentlemen to assist, fairly hoisted Titian aloft with his own imperial hands, saying, " we must all " of us bear up this great man, to show that his " art is empress of all others." The envy and displeasure with which the men of pomp and ceremonies viewed such familiarities, which appeared to them as so many breaches made in the divinity that did hedge their king and themselves, only gave their master an opportunity to do fresh honour to his favourite, in that celebrated and cutting rebuke, " There are many " princes; there is but one Titian." Not less valued, perhaps, by the great painter, than his title, orders, and pensions, was the delicate compliment of the Emperor, when he declared that

[1] Ponz., tom. xvii. p. 2.

"no other hand should draw his portrait, since "he had thrice received immortality from the "pencil of Titian."

*His Architectural Works.*

In architecture, the field in which princes, from Cheops downwards, have chiefly loved to display their magnificence and eternise their names, Charles left several monuments. At Madrid, he rebuilt the greater part of the Alcazar, which, after being further embellished by his successors, perished by fire in the reign of Philip V. He likewise built anew the hunting seat at the Pardo, near that capital. His unfinished palace at Granada has obtained him both praise and blame. The summer which followed his marriage was passed with his young Empress in the beautiful Alhambra. Neither his admiration[1] for its dream-like halls and cool refreshing fountains, nor his unavailing lament for the invaded colonnades of Cordoba, prevented him from razing the winter palace of the Moors, to make way for an edifice out of all keeping with the remainder. Nothing can be said in defence of this outrage, except that Machuca's fragment is a noble specimen of art, and that the Moorish buildings destroyed, were possibly inferior to the rest. To the citadel of Toledo he added, with happier taste, that noble court, of which the shell, "majestic though in ruin," overtops the domes and spires of the ancient city, and looks up the

*Palaces at Madrid.*

*The Pardo.*

*Granada.*

*Toledo.*

[1] Cean Bermudez, Noticias de los Arquitectos Arquitectura de España, tom. i. p. 219.

valley of the Tagus to his favourite elm groves at Aranjuez. The front, the interior arcade, and the staircase are the glory of the architects, Covarubias and Vergara,[1] and are worthy of the imperial builder, and the natural and historic grandeur of the site.

*His love of Painting.*

Painting was the art, however, which Charles most delighted to honour, and in which his taste was most cultivated and discriminating. Having learned drawing in his youth, he examined pictures and prints with all the keenness of an artist; and much astonished Æneas Vicus of Parma, by the searching scrutiny that he bestowed on a plate of his own portrait, which that famous engraver had submitted to his eye.[2] In power and ability the first monarch of his age, it was fitting that he should choose for his peculiar painter its greatest master. But in his Spanish kingdoms his favourite art owed little to his care. Perhaps, that early distrust of his Castilian subjects, which placed the mitre of Toledo on the head of a Croy, may have influenced him in his predilection for foreign artists. Neither Castile, however, nor his favorite Flanders, could furnish him with a Titian. For such a treasure he was obliged to look "plus ultra," even beyond the limits of his far-stretching empire. Palomino is doubtless carried away by an artist's enthusiasm, when he asserts,[3] that Charles regarded

[1] Ponz. i. p. 122.

[2] Dialogo della Pittura di M. Lodovico Dolce—Vinegia, 1557, 12mo. p. 18.

[3] Palomino, tom. iii. p. 377.

the acquisition of a picture by Titian, with as much satisfaction as the conquest of a province. Yet, when he had parted with all his provinces, he retained some of Titian's pictures; when he betook himself to gardening, and watchmaking, and manifold masses at San Yuste, the sole luxury to be found in his simple apartments with their hangings of sombre brown, was that master's St. Jerome, meditating in a cavern scooped in the cliffs of a green and pleasant valley; a fitting emblem of his own retreat. Before this appropriate picture, or the "Glory" which hung in the convent church, and which was removed, in obedience to his will, with his body, to the Escorial, he paid his orisons, and schooled his mind to forgetfulness of the pomps and vanities of power.[1]

*His Pictures at San Yuste.*

During this reign, the fine arts in Spain were steadily advancing towards the meridian splendour which they attained in the next. Spanish professors, as well as Spanish patrons of art, began to be known in Italy. So early as 1504 Alonso Berreguete, as we shall see, had distinguished himself both at Florence and Rome as a painter and sculptor. In 1521, Pedro Francione, a Spaniard, had earned considerable reputation as a painter, at Naples. Some of his works may yet be seen in the churches there. At the death of Pietro

*Spanish Artists in Italy.*

*P. Francione.*

[1] The description of the Monastery of San Yuste, in the Hand-Book (pp. 550—553) is one of the most admirable passages in those charming volumes.

*Giovanni di Spagna.*

*Spanish Patrons.*

*Marquess del Guasto.*

*Marquess of Villafranca.*
*P. de Prado.*
*J. de Toledo.*

*Bishop of Salamanca.*

Perugino, in 1524, a Spanish disciple of that painter, known as Giovanni di Spagna, was reckoned the best colourist in his school.[1] The Spanish viceroys, the grandees who visited their courts, and the magnates of the Iberian Church who attended at the Vatican, were many of them admirers and patrons of art. When Rafael died, his favourite pupil and steward, Gian Francesco Penni, (*il Fattore*,) passed into the service of the famous Marquess del Guasto, Viceroy of Naples, whose grave Castilian countenance has been rendered as familiar to us as that of his master, by the portraits of Titian. To that nobleman he sold a fine copy of the "Transfiguration," possibly the same which now adorns the National Museum at Madrid.[2] Under the orders of the Marquess of Villafranca, a later Viceroy of Naples, the Spanish architects, Pedro de Prado and Juan de Toledo, designed and rebuilt many of the finest portions of that noble capital. At Rome, Bishop Bobadilla, of Salamanca, the prelate who superintended the building of the fine Cathedral of that old university city, was amongst the patrons of Benvenuto Cellini. The silver vase executed by him for that bishop will be remembered by that irascible artist's readers as the cause of one of the most amusing scenes of his life.[3]

1 Vasari, tom. i. p. 411.

2 This picture, which has been heavily re-painted, differs slightly from the original—the woman who kneels in the foreground, with her back to the spectators, having a mantle of the same pale pink colour as her robe; in the Vatican picture it is blue.

3 Vita de Benvenuto Cellini, tom. i. p. 68.—ed. 8vo. 1806. Benvenuto,

While Spanish taste and skill thus found improvement in Italy, Italian artists came to seek praise and profit in Spain. Miguel Florentin, as his name imports, a native of Florence, was the best of the early sculptors of Seville. He appeared there early in the century, and executed for the Cathedral, at the expense of the Count of Tendilla, the rich marble monument of that nobleman's brother, the Cardinal Archbishop Diego de Mendoza; and afterwards (in 1519-22) the stone statues of St. Peter and St. Paul on either side of the Moorish Gate, known as the "Gate of "Pardon;" and the spirited bas-relief over the arch, representing "the Money-changers ex- "pelled from the Temple by our Lord." His son, Antonio Florentin, constructed, in 1545-6, for the Cathedral, the grand monument for the exposition of the Host in the Holy Week, annually erected at Easter near the great portal. It was, in its original shape, a tall tapering edifice of three stories, supported on columns of the three orders, and crowned with a large cross. Between the columns stood coloured statues of Saints, some of them of clay, and others like the building, of wood, for the most part grandly designed. This monument was altered and injured in 1624, by the addition of a fourth story of the composite

*Miguel Florentin.*

*Antonio Florentin.*

who heartily hated all Spaniards, complains that he was treated "*Spagno-* "*lescamente*," by which he means scurvily—in the transaction—and says (p. 71) that at their final interview—when the piece of plate was paid for, the bishop spoke to him, "le più pretesche *spagnolissime* parole che "imaginar si possa."

order; but still its effect in the midnight service is superb, when, blazing with church-plate and myriads of waxen tapers, it seems a mountain of light, of which the silver crest is lost in the impenetrable gloom of the vaults above.

*P. Torrigiano.* Pietro Torrigiano, the roving soldier-sculptor of Florence, came to Spain in 1520, or 1521. Having finished the beautiful tomb of Henry VII., at Westminster,—"a pattern of despair "for all posterity to imitate,"[1]—he aspired to construct that of the Catholic Sovereigns, at Granada. There, however, he encountered a rival more formidable than any he had met with amongst "the English beasts," as he contemptuously styled his northern patrons; for although he executed a fine medallion of Charity, in proof of his powers, the work was adjudged, it is said, to Vigarny, of Burgos. He thence went to Seville, where he was more successful, and modelled a Crucifix, a St. Jerome, and several other statues in terra cotta, for the Jeronomite convent of Buenavista. One of these, a Virgin and infant Saviour, so pleased the Duke of Arcos that he ordered a repetition of it for his own palace, and, when the work was delivered, sent the artist away rejoicing with as much copper coin as two men could carry. But on arriving at his own house, and discovering that this weighty recompense amounted to only thirty ducats, Torrigiano in a fit of passion flew back, hammer in hand, and dashed the statue to pieces

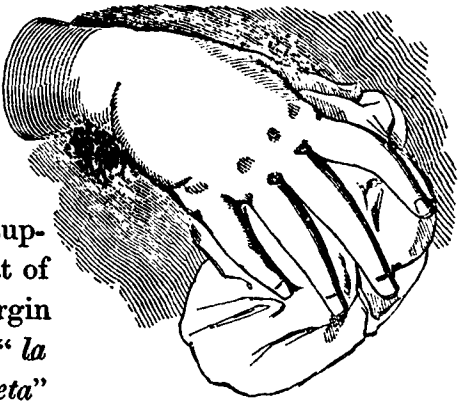
[1] Fuller's Church History. London, 1655, folio, p. 255.

before the duke's face. For this outrage on a sacred image the unhappy sculptor was seized by the Inquisition, condemned as a heretic, and died soon after in its dungeons by voluntary starvation.

*Examination of the popular story of Torrigiano.*

Such is his story, as told by Vasari,[1] who bears him a pardonable grudge for having broken the nose of Michael Angelo in a boyish fray—a fact attested by the portraits of that great man—when they were fellow-students, in the gardens of Lorenzo the Magnificent. It is repeated with great unction by Cumberland,[2] who sees a sort of poetical justice in the tragical end of the aggressor. Cean Bermudez, on the other hand, treats it as a fable, improbable in itself and discreditable to his country. He admits, indeed, that there is tangible evidence for the tradition of the broken statue in a beautiful fragment of sculpture—a woman's hand placed on a bit of drapery, supposed to be that of Torrigiano's Virgin—known as "*la "mano de la teta*"—of which plaster casts were common in his time at Seville. Some of these are still used as models in the Sevillian Academy, and may be found in the studios, and from one of them the annexed

*Mano de la teta.*



[1] Tom. ii. p. 58—61.

[2] Anecdotes, vol. i., p. 16.

woodcut is taken. But he asserts that no Crucifix, by the Florentine, was ever known to have existed there; that the meanness of his patron was very unlike the munificence of the grandees of that age; that thirty ducats in copper would have been a moderate burden for one man; and that not even the Inquisition would have held it heresy for an artist to destroy his own handiwork.[1] If Torrigiano were imprisoned at all, he concludes that it must have been for demeanour, or expressions, not comporting with the duke's dignity—an offence of which he was quite capable, if his character be fairly represented by Cellini, who describes him as a fellow of infinite assurance, with a loud voice, uncouth in his gestures, and more like a bully than a sculptor.[2] On the same side it may be urged, that the price of a work of art was generally stipulated beforehand—often in writing—many such documents of that time being still in existence, and that it is against historical probability that the pitiful part in the transaction, imputed to the Duke of Arcos,

1 Llorente, the historian of the Spanish Inquisition, makes no mention of Torrigiano—a victim he would not have forgotten, had there been any documentary evidence of his seizure.

2 It is no wonder that Benvenuto had an aversion to Torrigiano, who seems to have been cast in the same mould with himself. The portrait he has left of his countryman is curious and characteristic:—"Era questo "uomo da bellissimi forma, audacissimo, aveva più aria di gran soldato "che di scultore, massime li suoi mirabili gesti e la su sonora voce, con "una aggrottar di ciglia da spaventare ogni uomo da qual cosa; ed ogni "giorno ragionava delle sue bravure con quelle bestie di quegli Inglesi." Vita tom. i. p. 29. Vasari also describes Torrigiano as a "proud and "choleric" man. The poor sculptor has, however, had enemies only for his historians.

should have been played by the head of the chivalrous house of Ponce de Leon.

*Terra-cotta statue of St. Jerome.*

The story, such as it is, may afford food for thought to the student of art and human nature as he pauses before Torrigiano's delicate screens, in our own great Abbey, or his St. Jerome, at Seville. That celebrated statue was modelled from the steward of the convent of Buenavista,[1] remarkable in youth for his fine person. It does not appear whether it was coloured, to imitate life, by the sculptor, or afterwards. It was originally placed in a sort of grotto, or cavern, in that convent, which Cean Bermudez twice visited, in company with Goya the painter, who each time spent upwards of an hour in examining it, and pronounced it the finest piece of modern sculpture in Spain, and perhaps in the world. From this appropriate site it has since been removed to the ancient church of the Merced, now the principal hall of the Seville Museum, where it has been improperly placed on a pedestal, and also suffers dire eclipse from the strong and splendid colouring of the great pictures that enrich the walls. Another, and somewhat whimsical, circumstance further mars its effect, and at first sight leads the visitor to wonder at its fame. The saint is represented of life size, with no drapery but a white cloth thrown round his loins, and kneeling with one knee on a rock. His left hand is raised aloft, and once held a crucifix;

[1] Vasari says, steward to the Botti, Florentine merchants in Spain.

his right grasps a stone, with which he is in the act of beating his bosom—a devotional exercise which he daily performed. Unfortunately, however, his attitude—somewhat like that of a man playing at bowls—is such that his object seems to be, not so much to discipline his own body, as to hurl the stone at a statue, in terra cotta, of St. Dominic, by Montañes, at the other end of the transept. That saint, on his part, is supposed to be scourging himself with pious fervour, and his back streams with blood, in proof of the vigour of his strokes; but as only the stump of the instrument remains in his hand, his action, and menacing aspect, favour the idea of defiance, and, in short, he seems to shake his fist at St. Jerome, and dare him to discharge his missile. The effect of two fine works is thus destroyed by their absurd relative position, which provokes the stranger's laughter, and diverts his attention from their merits, and prove the directors of the Museum to be either mad wags, who prefer their jokes to their statues, or dull citizens, equally insensible to a statue or a joke. In spite, however, of these disadvantages, the life and spirit of Jerome cannot fail to arrest the eye. His sinewy and attenuated form, his frowning brow and shaggy locks and beard, are modelled in the style of Michael Angelo, and recall the wild energy of his Moses. But Seville must become once more the city of friars and inquisitors, and the Jeronomites must drive out the glass-blowers, and repossess their Doric cloisters

of Buenavista, ere we can see, as it ought to be seen, this revered image of their patron saint, which the vicissitude of opinion has dragged from its shadowy shrine to uncover its nakedness in a rival church, turned, by a like fate, into a secular museum.

*Fresco painting brought to Spain by Julio and Alessandro.*

The art of painting in fresco was brought into Spain early in the reign of the Emperor, by Julio and Alessandro, Italian artists, who are supposed to have belonged to the school of Giovanni da Udine. They came to Andalusia about the same time as Torrigiano, being invited by Francisco de los Cobos, the Imperial Secretary, to decorate his mansion at Ubeda. They were afterwards employed at the Alhambra, in preparation for the visit of Charles and his bride, to adorn some of its walls with miniature frescos, in the style of the Vatican, especially those of the Tocador, or dressing-room of the Queen, and the adjacent gallery. In that loveliest of lady's bowers—from whose arched and airy windows many a Moorish Sultana, and several Christian queens, have looked down on the stream of the Darro, the laughing Vega, and the sparkling city lying like a bursting pomegranate between its hills, at their feet—a few of these paintings may still be seen, though faded and fractured by time, neglect, and relic-loving travellers. They represent battles, ships, and havens, and other fanciful subjects. The artists[1]

[1] Cumberland (Anecdotes, vol. i. p. 22) has adopted an error of Palomino in ascribing to these masters the frescos in the Duke of Alba's palace,

afterwards established a school in Andalusia, in which were formed some painters of distinction.

*Titian—effect of his works in Spain.*

The most important service, perhaps, which the taste of the Emperor rendered to painting in Spain, was by bringing into that country many of the finest pictures of Titian. Hence, probably, it was that some of the best of the Castilian painters early showed in their works a leaning to the style of Venice. The portraits alone, of Charles, by Titian, were sufficiently numerous and remarkable to exert a powerful influence on the young artists who were admitted to study in the royal galleries. Never was the person of a great sovereign recorded for all time on canvas by a more brilliant and diligent historian. That masterly hand, which has preserved for us the faces of the princes and captains, the statesmen and scholars of Italy in her greatest age, and of her high-born beauties as they lived, and moved, and had their graceful being—has almost outdone itself in the portraits of the famous Emperor. We can yet behold his pale, but not unpleasing, countenance, in his prime of manhood, when the imperial diadem first encircled that full and thoughtful brow amidst the pageants of Bologna. We may see him "turn and wind" his fiery steed

*His portraits of Charles V.*

"with his beaver on;
"His cuisses on his thighs, gallantly armed"

for the field or the tournay; or dressed in his buff coat, with horn at his side, and attended

executed—as we shall have occasion to notice—by the brothers Granelo and Castello, sixty years later.

by his favourite hound, as he went to the chase in the mountains of Toledo, or the forests of Hungary; or apparelled in satin and cloth of gold for the banquets of Florence or Vienna. And we may scan his features, clouded with care and wan with the traces of pain, in his older sadder time, when his mind's eye turned from the wearisome state paper, or the glittering board, to the green solitudes of Estremadura, and its ear from brilliant flatteries, to the bells and litanies of San Yuste. In such portraits as these we read more of the man's nature and feelings than in whole pages of Sandoval or Robertson; and from these, Castilian painters learned more of their art than from all the lore of Carducho or Pacheco.

*Story of his visit to Spain examined.*

It has long been a question, whether Titian visited Spain? His Venetian biographer, Ridolfi,[1] is silent as to the fact; the Spanish writers stoutly maintain it. Palomino asserts that he resided there from 1548 to 1553, apparently on no better ground than the date of his patent, as Count Palatine, which he mis-states. This instrument, he says, was signed by the Emperor, at Barcelona, in 1553, a year when it is well known that that monarch was closely confined at Brussels by gout, and his intrigues for the marriage of his son with Mary of England. Nor was he in Spain during any part of the six previous years, which renders it most improbable that Titian, in his old age, then under-

1 Le Maraviglie delle Arte, overo le Vite de gl' illustre Pittori Veneti e dello stato—4to Venetia 1648.

took the journey. It required some higher inducement than a vice-regal court could offer, to lure him from the enjoyment of his wealth and honours at home, from the polished society of the Grand Canal, and his pleasant garden by the sea of Venice.

*Inconclusive evidence for it.*

Cean Bermudez, with more accuracy, assigns its proper date to the patent, 1535, when Charles was at Barcelona, preparing to sail for Tunis. But he maintains that Titian passed the two previous years in Spain, alleging, as a proof, his portrait of the Empress Isabella—once at the Palace of the Pardo—which must have been painted in Spain, as she never quitted that country after her marriage, and before 1538, when she died. But it is well known that many of his portraits of great personages were not painted from life; for example, that of the Great Turk, Solyman the Magnificent, who is ranked by Vasari amongst the subjects of his pencil,[1] but whom he is not recorded to have visited in court or camp, and that of the Empress herself, which he finished at Venice in 1544.[2] The best evidence, however, as to the fact is the long series of letters, written by the poet Aretine to Titian, and his other friends, and extending from 1530 to 1555, which contains a monthly chronicle of the painter's movements,

*Good evidence against it.*

1 Vasari, tom. iii. p. 225.

2 Northcote's life of Titian, v. ii., 203. 8vo. London, 1830. This work, though full of interesting matter, is strangely defective in arrangement. Each volume, in fact, contains a separate, and sometimes contradictory life. Thus, in vol. i. 309-10, we are told that Titian went to Spain, and Ridolfi is taken to task for his view of the matter—which,

but no mention of any journey to Spain, or residence there.[1] We may, therefore, conclude that he never travelled out of Italy, except on occasion of his visits to the Imperial Court at Augsburg and Vienna, in 1548 and 1550. His residence there, and at Bologna in 1530, may have led the Spaniards into their mistake, as well as the numberless trophies of his genius that graced their royal galleries. The Escorial alone possessed more of his pictures than five years of labour in Spain could have sufficed to produce.

*Flemish painters.*

Italians were not the only foreigners whose example improved the artists of Spain. The works of Jerome Bos were so common in the royal collections, and in the convents of Spain, that some writers have supposed that he visited the Peninsula.[2] Of this, no proof can be adduced; but his pictures must have been familiar to many of the Spanish painters, and may, perhaps, have influenced the style of some of them. Nothing is known of this singular artist, except that he was born at Bois-le-duc, about 1450,[3] and painted for the churches and con-

*Jerome Bos.*

however, is adopted in vol. ii., p. 78, where the Spanish journey is treated as a fable, and the Spanish writers are in turn chastised.

[1] Northcote's Life of Titian, ii. 178.

[2] Cean Bermudez says some writers held this opinion, and Don Pedro Madrazo, in his notice of Bos, in his Catalogue of the Queen of Spain's Gallery, (p. 93), says "Sábese que pasó gran parte de su vida en "España."

[3] Descamps. Vie des Peintres Flamands Allemands et Hollandois, tom i. p. 19. (4 vols. 8vo. Paris 1753.) Pilkington (Dictionary, vol. i. p. 106. London, 1829, 8vo.) with that indifference to historical fact, unfortunately too common with writers on art, says that Bos was born in

vents of that town and its vicinity. Don Felipe de Guevara, the warm admirer, and perhaps the friend of Bos, praises his close and exact imitation of nature, the limits of which, he says, he never overstepped, except in representing scenes in hell or purgatory. He bears testimony, however, as well to his fondness for these supernatural subjects as to his high reputation, by remarking that many monstrous compositions of this kind were falsely attributed to him, and that one of his ablest disciples, either out of respect for his master, or for the purpose of the better selling his own works, was in the habit of signing his pictures with the name of "Bosch."[1] The paintings of Bos are, for the most part, executed on panel; his style of drawing is vigorous, though harsh; he coloured well, and sometimes with the brilliancy of his contemporary, Hemling, to whom, however, he was far inferior in sentiment and grace. The strange and grotesque were the favourite fields of his fancy; and there he so delighted to exercise his strong powers of caricature and exaggeration, that he might be called the Hogarth of the lower world. He often painted scenes from the Life of St. Anthony, the Egyptian Abbot; and, amongst the

1470, and died in 1530, and that he adopted his peculiar style in consequence of despairing of equalling the great masters, whose works he saw at the *Escorial*,—a building not founded till thirty-three years after the time when he is supposed to have gone to that world of shadows which he had so often visited in imagination.

[1] Guevara. Comentarios de la Pintura, 8vo. Madrid 1787, pp. 41—43.

tormentors of that sorely-buffetted and hardy eremite, he usually chose to delineate, not those dangerous demons who came in the likeness of blooming maidens, angling with kind looks for his soul, or of jolly topers, pledging him in sparkling goblets "where the wine was red and "moved itself aright"—but the less pleasing fiends in frightful and bestial shape, whose wicked wont it was to invest the cavern by night, and sting, pinch, and pummel the good man till they left him for dead on the rocky floor. The "Fall of Lucifer and his rebel "Angels," and "Adam and Eve expelled from "Eden," were also subjects congenial to the taste of Bos, and may be found amongst his pictures in the Royal Gallery of Madrid, most of which were formerly at the Escorial. One of these is a large allegorical piece representing the "Triumphs "of Death," and teeming with strange faces and fancies. In the centre, Death, scythe in hand, gallops by on his pale horse, driving reluctant multitudes to his shadowy realms, of which the frontier is marked by a fortification of coffins, manned by a grisly host of skeletons. Behind the Destroyer comes a car—a sort of dead-cart—to pick up the stragglers and the slain. In the foreground, a party of revellers are disturbed at their banquet, and a king falls dead, wearing his diadem and purple, thus reading to royal eyes the solemn salutary lesson, that

*Works of Bos at Madrid.*

"The glories of our blood and state,
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hand on kings."[1]

*Works at Valencia.*

When called upon to paint the person of our blessed Lord, the gloomy genius of Bos selected the most appalling moments of his mortal career. The Museum of Valencia has a series of pictures of this kind, of which the most striking in its horrors is a round panel, once an altar-piece in the Chapel "de los Reyes" of the superb Convent of San Domingo, and signed in Gothic characters "Hieronymus bosch." Here we behold the countenance of the Redeemer, pale, emaciated, and gory, beneath the crown of thorns; around are grouped the heads of mocking soldiers, gloating over that divine agony, and grinning hideously like so many incarnate devils.

*J. C. Vermeyen.*

Juan Cornelio Vermeyen was a Dutch painter, born at Beverwyck about 1500, and invited to Spain, in 1534, by Charles V., whom he accompanied in the expedition to Tunis, of which he preserved some scenes, afterwards transferred to Brussels tapestries. He likewise followed the court to Italy, Germany, and Flanders; and having exercised his art with honour and profit he died, in 1559, at Brussels, and was buried in the Church of St. George, beneath an epitaph of his own writing. The sources whence he drew

[1] Shirley, Ajax and Ulysses, sc. iii. Works vol. vi., p. 396. 8vo. London, 1833.

his early instruction in painting are unknown; but he excelled in several branches; in portraiture, landscape, and in sacred subjects. The Palace of the Pardo was adorned with a number of his pictures;—eight pieces representing Imperial progresses in Germany, and views of Madrid, Valladolid, Naples and London, all of which perished in the fire of 1608. Vermeyen was a special favourite of Charles V., who ordered his bust to be executed in marble "for the sake of "the gravity and nobleness of his countenance." He was yet more remarkable for the length of his beard, which gained him the name of "*el "Barbudo*," or, "*Barbalonga*," and very justly, if it be true, that although the wearer of this superb specimen was a tall man, the Emperor, when in a playful mood, used to amuse himself by treading on it, as it trailed on the ground.[1]

*P. Campaña,*

Pedro Campaña, a Fleming, was one of the fathers of the school of Seville. He was born at Brussels, in 1503, where he acquired some knowledge of painting, probably from Vander Weyde, or Van Orley. He then went to Italy, and, passing through Bologna, in 1530, was chosen to paint a triumphal arch, for the solemn entry of Charles V.—a task which he executed to the admiration of the citizens. After many years spent in study at Rome, he appeared at Seville in, or shortly before, 1548. In that year he painted, for the Church of Santa Cruz,

*His "Descent from the Cross."*

[1] Descamps—Peintres Flamands, &c. tom i. p. 86.

his famous "Descent from the Cross." Though skilfully drawn, and rich in colour, this picture is, on the whole, unpleasing, from the meagreness of the figures, and the antique harshness of its execution. But its name is great in Seville. Pacheco, who borrowed none of its energy, confesses that he did not care to be left alone before it, in its dimly-lighted chapel.[1] And though no picture was ever less akin to his own soft and airy style, it was a favourite study of Murillo, who would gaze for hours on its bold strong lines, and was buried, by his own desire, in the chapel where it hung. In spite, however, of its fame and historical interest, it was strangely neglected by that diligent collector, Marshal Soult, in his artistic campaign, and cruelly maltreated by his soldiery who split the panel on which it was painted into five pieces, and left them to warp and blister in the sunshine in the court of the Alcazar. When the troubles were past, though scarred and seamed beyond the power of varnish, it was tolerably restored by Joaquin Cortes[2]—and it now hangs at the end of the noble Sacristia Mayor of the Cathedral.

*His various works at Seville.*

Campaña exercised his art at Seville for many years with great success. The statues of the Kings, in the Chapel Royal of the cathedral, were carved after his designs, which he made in charcoal, receiving for each one, a ducat. Many of his

1 Pacheco, Arte de la Pintura, p. 57.

2 Hand-Book for Spain, p. 262.

works still adorn the churches. The Church of San Isidoro has a "St. Paul the first Hermit," and "St. Anthony the Abbot," remarkable for the force and character of the heads; and that of San Juan de la Palma, a fine "Crucifixion." Age improved his style, and it is said that he studied with advantage the works of Vargas, when that artist returned from Rome. In his "Purification" of the Virgin," in the Chapel of the Mariscal of the Cathedral, we find the harsh stiffness of the "Descent" softened to ease and beauty, and an Italian suavity of tone. Rafael himself rarely designed a figure more graceful than the fair-haired damsel descending some steps to the left, who contrasts well with the beggar sprawling beneath—a study from the streets—that, doubtless, did not escape the eye of Murillo. The other smaller devotional pieces in the same altar, and the forcibly painted half-length portraits of the Mariscal Don Pedro Caballero and his family are likewise works of Campaña. He returned, in his old age, to Brussels, where he died, in 1580, and was honored by having his portrait hung in the Consistory.

*F. Frutet, 1548.*

Francisco Frutet was a countryman and contemporary of Campaña. Nothing is known of him except that he painted several pictures for convents and churches at Seville, about 1548; and even his very name was lost, till exhumed from some dusty archives by the diligent Cean Bermudez. Several of his works are now in the

Sevillian Museum. Their colouring is Flemish; but in drawing and composition they display a knowledge of the Italian models, and a disposition to use them. Thus in the oratory once at the Hospital de las Bubas, in the compartment which represents our Lord going to Calvary, are introduced several figures from the "Spasimo de "Sicilia," by Rafael, and from his "Burning of "the Borgo" at the Vatican. The butcher-like figure of Simon the Cyrenian, however, recalls the brawny vulgar forms of Flanders. In the large central picture of the "Crucifixion," our Lord on the cross is grandly conceived; the rest is indifferent. But of the few existing works of Frutet the best are those once in the Convent of the Merced, and now in the collection of Don Julian Williams, British Consul at Seville. They consist of a large centre altar-piece, with figures of life-size, representing the Adoration of the Three Kings, remarkable for the variety and high finish of the heads; and four doors or wings, on which are painted the Presentation of our Lord in the Temple, his Circumcision, a group of Apostles—amongst whom St. Paul stands foremost with his huge sword—and a group of mitred Ecclesiastics and Priests, excellent pictures, of which the two last are somewhat blemished by the hard execution and monotonous position of the hands.

*H. Sturmio. 1555.*

Hernando Esturmio, or Sturmio, of Ziriczea, resided at Seville about the middle of the cen-

tury. He is supposed to have been a foreigner, and was, perhaps, a German, whose real name was Sturm. In 1554, he valued for the Chapter certain works of art—as it appears from a document in their archives—and the year following, he painted for the Chapel of the Evangelists of the Cathedral, nine pictures on panel, of which one is signed "*Hernandus Sturmius, Ziriezcensis* "*faciebat*, 1555." The centre compartment represents "St. Gregory saying Mass," the panel above it "the Resurrection of our Lord," and those at the sides and below, "the Four Evange- "lists and several Saints." The figures are designed with some grace and freedom; the colouring is good, and affords, perhaps, the earliest example of the fine brown tones peculiar to the school of Seville. Of these various holy personages the most pleasing are "Santa Rufina" and Santa "Justa," patronesses of Seville, whom the "loyal "and unconquered" city and its painters delight to honour and to depict. These Virgin-Martyrs were potters, in the gipsey-suburb of Triana in 287, who being inspired with holy frenzy, broke in pieces the statue of the great Venus of the Sevillians, as it was carried along in a solemn procession. For this outrage—on the predccessor in popular veneration of Our Lady "de la An- "tigua," and themselves—they were scourged with thistles, and sent to walk barefoot in the Sierra Morena, a discipline through which they continued stedfast in the Christian faith. Being

*Legend of Stas. Rufina and Sta. Justa.*

brought back to Seville, Justa was starved to death in a dungeon, while Rufina was exposed in the amphitheatre to a hungry lion, who behaved himself like the gentle beasts of Androcles and Una, "as he her wronged innocence did "weet," and left the Virgin-victim to be beaten to death by the more savage votaries of Venus. Burgos and an Asturian hermitage dispute with Seville the honour of possessing the bones of these Sister-Saints.[1] Sturmio has represented them in the usual conventional form:—as two blooming maidens, each of whom "with bough "of palm a crowned victrice stands,"[2] and who uphold between them the Giralda, or Moorish belfry of the favoured city; on the ground lie some earthen pots, symbols of their lowly calling. Their hands are painted with great care, and their rings, brooches, and ear-rings are remarkable, not only for their exquisite finish, but for their beauty as pieces of jewelry, in which the gems are not less lustrous than Da Vinci's rich ruby on the forehead of Lucrezia Crivelli,—"*La belle Feroniere*" of the Louvre.[3] The tower, in the hands of these pretty potters, also deserves notice, as being a carefully executed representation of the Giralda, ere it had received its ornate crown of Christian masonry.

*F. de Vigarny.* These were the chief foreign auxiliaries of

[1] Alfonso de Villegas, Flos Sanctorum. Folio, Gerona, 1788. p. 631.

[2] Ben Jonson, vol. ix., p. 76.

[3] Notice des Tableaux exposés dans le Musée Royal. No. 1091.

Spanish art in this reign. Amongst the native leaders there were also men whose names have hardly been eclipsed by the glory of after-days. Felipe de Vigarny first deserves to be mentioned, as the reputed successful rival of Torrigiano. He was a native of Burgos, but the year of his birth is not known. His father was a Burgundian, and hence the son is frequently called Felipe de Borgoña. At the beginning of the sixteenth century he had already so distinguished himself in sculpture, that he was called to Toledo by Cardinal Ximenes, to superintend the erection of the new high altar in the Cathedral, for which he executed, in 1502, four historical bas-reliefs, and the portraits of the Cardinal and his friend Antonio de Lebrija, the illustrious scholar of Alcala. He is supposed to have resided there for some years, after which he went to Granada, to construct the high altar of the Chapel Royal in the Cathedral. To him are attributed the curious bas-reliefs in painted wood, in that Chapel, representing the "Surrender of the Alhambra," and the "Baptism "of the Moslem,"—curious, as authentic records of actual scenes, faces, and costumes, but so rude and uncouth that it seems very doubtful whether they were ever touched by his masterly hand. From Granada he returned to Toledo, but he probably revisited the former city to execute the monument of the Catholic Sovereigns. It is of white marble, and florid in design. On a sarcophagus adorned with scrolls and scutcheons,

bas-reliefs, and lovely weeping cherubs, repose the figures of Ferdinand and Isabella, of which the faces are admirably-finished portraits. Much meaner dust lies inurned in more ostentatious sepulchres; but though the Venetian ambassador Navigiero bestowed on it only the contemptuous approval of an Italian, calling it "well enough for Spain,"[1] this monument deserves to be ranked amongst the noblest of royal tombs and the most fairly earned of those—

——"incisa notis marmora publicis
"Per quæ spiritus et vita redit bonis
"Post mortem ducibus."[2]

*Vigarny's influence on Spanish art.*

Till the return of Berreguete from Italy, Vigarny was esteemed the best artist in Spain. He improved the Gothic style of drawing which obtained till his time in that country, by giving greater altitude to the human figure. Before his time, the face bore to the whole body the proportion of one to nine; he introduced the proportion of one to nine and one-third. His last works were his carvings and alabaster sculpture in the choir of Toledo Cathe-

1 Writing of the Capilla de los Reyes Catolicos, in the Cathedral at Granada, he notices "le loro sepulture di marmo, *assai belle "per Spagna"* —making no further comment upon them; "Il Viaggio fatto in Spagna et in Francia dal magnifico M. Andrea Navagiero, fu oratore dell' illustrissimo Senato Veneto, alla Cesarea Maesta di Carlo V.," 12mo., Vinegia, 1563, fol 23. Some writers hold this monument to have been made at Genoa, but from this remark of the Venetian it would seem to have been the work of a Spaniard.

2 Horat. Car. Lib. IV. viii., 13—15.

dral, for which he executed one half of the upper stalls in competition with Berreguete, to whom he was held so nearly equal, that the inscription which records their rivalry declares that

CERTAVERUNT TUM ARTIFICUM INGENIA,
CERTABUNT SEMPER, SPECTATORUM JUDICIA.

Vigarny died at Toledo in 1543, and was buried in the Cathedral near the choir.

*Spanish painted sculpture.*

The name of this first great Castilian sculptor, may naturally lead us to glance at the peculiar style in which his art was practised in Spain. A large proportion of Spanish ecclesiastical carving was coloured to imitate life—and this not only in remote convents and rural churches, but in the polite cities and their wealthy cathedrals. This painted sculpture, which holds a middle place between sculpture and painting, is well deserving of notice, both for the genius it sometimes displays, and as a national art hardly known beyond the limits of the Peninsula. The use of colour in Spanish statuary is of very venerable antiquity, whether it be considered as a relic of heathen times or as a practice encouraged or introduced by the Church to aid the illusion with which she strove to invest her worship and move the spirits of the faithful. The close resemblance which exists between the pomps and ceremonies of the ancient and modern superstitions,—those of Egypt and Greece carried to Western Europe by the commerce of Carthage,

and that of Papal Rome modified by lingering Paganism,—is a curious chapter in the history of religion.[1] In Spain image-worship reached a height hardly attained in any other part of Christendom, a height probably neither foreseen by its champions, those bold Bishops of Rome, the second and third Gregories, nor predicted by the fiercest Iconoclast who harangued the council of Byzantium. Besides the most holy effigies, heaven-descended, and not made with hands,[2] and of course plentifully endowed with miraculous power—such as the Black Lady of the Pillar at Zaragoza, and the Christ of the Vinestock at Valladolid—there were many sacred images which even before the hands which fashioned them were cold, began to make the blind see, the lame walk, and friars flourish and grow sleek. To supply these representations of saintly personages, therefore, became an important and lucrative part of the business of the studio; and that they should be as life-like as possible, the better to strike the imagination of the vulgar, was the natural desire of their monkish purchasers. St. Bernard, therefore, stood forth to heal, habited, like a brother of the order, in his own white robes; St. Dominic scourged himself in effigy, till the red blood flowed from his

1 See the admirable Essay on this subject, Hand-Book, pp. 107—114.

2 The "εἴκασματα ἀχειροποίητα" of the Eastern Church—for an account of which see Gibbon. Chap. xlix., vol. ix. pp. 117—121. 8vo. London, 1838.

painted shoulders; and the Virgin, copied from the loveliest models, was presented to her adorers, sweetly smiling, and gloriously apparelled "in "clothing of wrought gold." Many of these figures, not only presided in their chapels throughout the year, but, decked with garlands, and illuminated by tapers, were carried by Brotherhoods or Guilds instituted in their honor, in the religious processions, once so frequent and splendid, and still favorite holiday shows, in the cities of Spain. For carvings intended for these purposes, clay or terra-cotta was sometimes used; but wood was a more convenient and universal material, as being light, cheap, and easily coloured. Cedar, lime, and the indestructible "alerce,"[1] were woods frequently employed, though the preference was generally given to the Sorian pine. The colouring was sometimes laid on canvas, with which the figure was covered, as with a skin;[2] much care and labour was bestowed on it, and it was usually applied entirely by the hand of the master-artist himself. The effects and gradation of tints were studied as carefully as in paintings on canvas, and distant views and groups were freely introduced in the larger compositions, which were in truth nothing more than pictures in relief, with the principal figures altogether detached from

[1] The "Thuya Articulata." It still grows on the hills of Barbary. Cook's Sketches in Spain, vol. i. p. 5.

[2] Bosarte. Viage, p. 58.

their back grounds. The imitation of rich stuffs for draperies *(estofár)* was a nice and delicate branch of the art, and held by writers on the subject to be of no small difficulty and importance.[1] For single figures real draperies were sometimes used, especially for those of Madonnas, of whom many possessed large and magnificent wardrobes, and caskets of jewels worthy of the Queens of the Mogul. In these cases only the head and extremities of the figure were finished, the rest being often left a mere manequin, or block.

*Colour not admissible in statuary.*

In works of this kind, there were several Spanish sculptors who displayed, as we shall see, no inconsiderable ability and taste. But in seeking after effect, by means like these, they undoubtedly mistook the genius of their art. They might have pleaded, perhaps, had they known it, the practice of Athenian artists in the days of Pericles; but although there is evidence to prove that colour was used by those masters in their statuary, it is by no means certain that illusion was intended.[2] The mantles of variegated marbles with which the Roman sculptors decked the busts of their Cæsars,—of which some specimens doubtless reached Spain; and some full-length statues similarly draped—of which the colossal Apollo, with ample

[1] Pacheco. Arte de la Pintura, p. 362.

[2] See the able article on Spanish art in the "Foreign Quarterly Review," No. XXVI., pp. 204—5.

robes of bloomy porphyry, in the Museum of Naples, is perhaps the finest existing example—might be cited as instances of a similar, but more defensible deviation from the simplicity of a pure taste. But it is the business of the sculptor to deal with form alone, to mould the clay into beauty, and to breathe life into the colourless marble, with no other instruments than his modelling-stick or his chisel; as it is the business of the painter to deal with colour, and with his pencil alone to deepen his airy distances, and cause rounded shapes to start gracefully from the flat surface of the canvas. Neither sculpture nor painting can invade the province of the other without loss, and a sacrifice of the dignity of art, for which no illusion, however perfect, can recompense. For if exact and deceptive imitation of nature be held to be the chief end of art, then are the startling waxen preparations of the anatomical school of Florence higher achievements than the Venus "that enchants the world," in the Tribune, and "the Lord of the unerring "bow," the glory of the Vatican; the fairyland (of pasteboard and gaslight) disclosed when the curtain rises on the scenes of a Parisian ballet, than the forest-vales of Poussin, and the stately and sunlit havens of Claude.

*D. Forment.*

Damian Forment, a Valencian by birth, was a sculptor of renown in this reign. He studied in Italy, and is supposed to have formed his style on the works of Donatello. In 1511 he was

employed to execute an alabaster altar-piece for the high altar of the Cathedral "of the Pillar," at Zaragoza—a work still existing, and reckoned one of the finest monuments of art in Arragon. It is designed in the florid Gothic style, and is divided into three compartments, or high-canopied niches, of which that in the centre is filled with "the Assumption of the Virgin," and those at the sides with her "Nativity" and "Purification"—all in high relief. Above, around, and beneath these principal groups, are disposed a thousand figures and ornaments of graceful design, and elaborately carved. The artist was employed on this work nearly nine years, and received for his labour 1200 ducats. In 1520 he began his other great work—the retablo for the high altar of the Cathedral of Huesca, also in alabaster, and in design somewhat like that at Zaragoza. The sculptures represent the death and passion of our Lord, and they, and their surrounding ornaments, display no less delicacy of hand than richness of invention. To this superb altar-piece, the thirteen last years of Forment's life were devoted; when it was finished, he was invited by the Emperor to enter his service, which was, however, prevented by his death in 1533. The liberal patronage of the Church enabled him to leave an estate, entailed on his family, worth 60,000 Castilian ducats. His school was thronged with scholars, of whom he never had fewer than twelve, and who

received at his hands both instruction and kindness. To the memory of one of them, Pedro Muñoz, his countryman and friend, he erected a monument in the cloister of the Cathedral of Huesca, where his own ashes also repose, which commemorates both master and scholar in its simple and touching inscription:

D. O. M.
LEX MI NATVRÆ, ET TE PETRE OFFENSA
TVLERVNT NVMINA: QVOD POSSVM DO
LAPIDEM ET LACHRYMAS. PETRO MONYOSIO
PATRIA VALENTINO DAMIANVS FORMENT
ARTE STATVARIA PHIDIÆ, PRAXITELISQVE
ÆMVLVS: ALVMNO SVO CARISSIMO, AC
CLIENTILI SVO B. M. FLENS, POSVIT.
VIX. AN. LXVII. MENS. X. DIES XXVIII.
OB. KAL. JAN. MD. XXII.

*P. Machuca.*

Pedro Machuca, painter, sculptor and architect, likewise studied in Italy. His birth-place is not known, but he resided chiefly at Granada. In painting he is said to have followed the style of Rafael, with what success Time, which has spared none of his pictures, has not permitted us to judge. As a sculptor, amongst his best works was the marble fountain, richly adorned with bas reliefs on historical subjects, which yet exists, though in a very delapidated condition, near the Alhambra gate, to attest his skill and the munificence of its founder, the Marquess of Mondejar. Seville possesses a better preserved proof of his powers, in the three fine alto-relievos, representing Faith, Hope, and Charity, and full of Italian grace and feeling, which are placed over the door of the church of

the Hospital de la Sangre,[1] and have escaped the brush of the whitewasher, who, in Andalusia, is no respecter of marbles. But his fame chiefly rests on his great architectural effort, that superb fragment of a palace that forms so fine a feature in distant prospects of Granada, crowning the hill, and contrasting with the red towers, of the Alhambra. The fear of earthquakes or the fickleness of royal taste, interrupted its building; and though it was never roofed in, it has been a ruin for three centuries. But its simple and majestic fronts, and the noble circular court and Doric colonnade within, will be admired so long as the crumbling fabric shall withstand the winters and rough weather of the Sierra Nevada. Its stately façades form a striking contrast to the mean rough-cast walls that enshroud the delicate bowers of the Moslem. Since the Emperor had the rashness to let loose his architects in the precincts of that enchanted palace—

> "Del Rey chiquito la encantado estancia
> De alabastro azur y oro inestimable—"[2]

he was fortunate in finding so skilful a master to undertake the dangerous changes. It is also well

1 Hand-Book for Spain, p. 282. Cean Bermudez, who has written a tract on this Hospital, does not mention the name of the sculptor who executed these marbles; but remarks that their merit is such that they might be ascribed to Torrigiano, had he not died forty years before the portal in question was built. See his "Descripcion Artistica del Hospital de la "Sangre." 12mo. Valencia, 1804. p. 22.

2 Vicente Espinel, quoted by Cean Bermudez, Arquitectos de España, tom. i. p. 221.

for Granada that the structure of its Castilian Cæsar may claim a certain meed of praise, beside the last exquisite relic of its Arabian Sultans.

*The origin and progress of Plateresque architecture.*

Machuca was one of the first masters who introduced into Spain the Italian, or, as it was called the Greco-Romano, style of architecture. The rich pointed architecture of the Christian, having taken the place of the light towers and arcades of the Moor, in turn gave way to a style founded on the models of classical antiquity. Edifices of a foreign aspect now showed themselves in street or market-place, or amongst conventual groves and gardens, rising upon the ruins of the Moorish mosque or palace, and contrasting with the grey religious structures of Castile. The first work on architecture in the Castilian language was written for the purpose of explaining the classical proportions. It was entitled, the Measurements of the Roman, and was composed by Diego de Sagredo,[1] chaplain to Queen Juana, a man of learning and observation, who had cultivated his taste by travel in Italy. Italian architecture, thus introduced, rapidly gained ground, and soon blossomed into that florid style, known as the *plateresque*, or style of the silversmiths, which has never been surpassed in luxuriance of decoration. Engrafting the fanciful adornments of the old architecture on the simpler forms of the

*D. de Sagredo and his book.*

[1] Medidas del Romano necesarias a las oficiales que quieren seguir los formaciones de las bases, columnas, y otros edificios antiguos, (then a cut of a Corinthian capital over the words) con privilegio, 4to. Toledo; en casa de Ramon Petras. 1526.

new, the plateresque builders covered their cornices with flowers, and wreathed their columns in garlands and arabesques, until the fronts of church or monastery rivalled in fretwork and chasing their own sacramental plate, "as if the "wealth within them had run o'er." In interiors, as in the great sacristy of Seville Cathedral, this prodigality of decoration has a sumptuous effect, nor is it unpleasing in exteriors, when the buildings are complete in themselves, and not patchings added to venerable piles. In these latter lay the chief sins of the new architects, sins which were doubly offensive in the works of their degenerate successors. Thus, in the Cathedral of Valencia all styles contend with such evenly-balanced forces, that two English travellers, bewildered in the confusion, describe it, the one as a large Gothic pile,[1] the other as a pleasing Grecian structure.[2] Nor were their fancies always in good taste. The Cathedral of Seville is encased in a mass of Greco-Romano buildings of which the heavy outlines are slightly broken, but hardly relieved, by tripods crested with flames flickering in solid stone. It would have been well, had contemporary architects imitated the graceful simplicity of Machuca.

*A. Berruguete.*

Alonso Berruguete, who for his genius in the three arts of painting, sculpture, and architecture, may be called the Spanish Michael Angelo, was born at Paredes de Nava, in Old Castile, about 1480. His early years were passed in the atmo-

1 Swinburne's Travels in Spain; London, 1779. 4to.; p. 100.
2 Townsend's Journey through Spain; 3 vols., 8vo. Lond. 1791; iii., 257.

sphere of art, for he was second son of the painter Pedro Berreguete, and one of his sisters—known as "La Toledana," was married to Juan Gonsalez Becerril, a painter of Toledo. His parents, however, designed him for the legal profession, and obtained for him the post of solicitor *(Escribano del Crimen)* in the Royal Chancery of Valladolid[1] —an office of which he still retained the title in 1526,[2] although he had probably long ceased to discharge its duties. He received his first instructions in painting from his father; and at the death of that master he passed into Italy to study in the school of Michael Angelo at Florence. There he early distinguished himself, both in painting and sculpture. In 1503 he made a copy of his master's famous cartoon of the Battle of Pisa, executed in competition with that by Leonardo da Vinci, and with its rival destroyed in the fire of the Great Council Chamber. He accompanied Michael Angelo, in 1504, to Rome, where he was amongst the sculptors chosen by Bramante to model the Laocoon, for the purpose of having it cast in bronze—a trial of skill which sufficiently proves the proficiency of the Spaniard, though Sansovino gained the day. On his return to Florence, he was employed to complete, for the nuns of St. Jerome, an altar piece, left unfinished by Filippo Lippi at his death. He lived many years in Italy, in habits of friendship with all the chief artists

1 Bosarte. Viage, p. 156.

2 Cean Bermudez, Los Arquitectos, tom ii. p. 169.

of the time, especially Bandinelli and Andrea del Sarto. In 1520, he returned to Spain, and resided some time at Zaragoza, where he executed a tomb and an altar for the church of Santa Engracia. Thence he went to Huesca to visit Damian Forment, who profited by his knowledge and experience, in his works for that Cathedral. The talents of Berreguete soon attracted the notice of Charles V., who appointed him one of his artists, and afterwards gave him a chamberlain's key. Having married Doña Juana Pareda, a lady of Rioseco, he fixed his residence in Valladolid, where he engaged in many works for churches and monasteries. Of these, one of the finest was the high altar which he erected in the Church of San Benito el Real, attached to the great Convent of Benedictines. The original agreement between the abbot and the artist has been printed by Bosarte,[1] and bears date 8th November, 1526. It is there stipulated that the height of the altar shall be fourteen yards and a half, and its breadth ten yards; that three sorts of wood shall be used in its construction, walnut (*nogal*) for the figures, and yew (*teja*) and pine for the other parts; that the colours and gilding shall be of the finest quality; and that the whole of the paintings and the heads and hands of all the carved figures shall be executed by Berreguete himself. The structure consisted of two stories, each supported by twelve columns, the lower row being Corin-

[1] Viage, p. 359.

thian; between the columns were bas-reliefs, or saintly figures in niches; and the cornices and every part susceptible of ornament, were covered with flowers, foliage, and animals. In the centre of the lower story stood St. Benedict—carved and painted as large as life—in the act of blessing; on either hand were pictures representing the "Nativity of our Lord" and the "Flight into "Egypt." In the upper story the Virgin attended by angels was soaring up to heaven; and the whole edifice was crowned with a crucifix. Berreguete spent six years in making this altar, with which, when it was finished, he expressed himself highly satisfied, in a letter to Andre Naxera, a brother sculptor.[1] The abbot, Alonso de Toro, however, does not seem to have shared in his satisfaction, for they had a long dispute about the price, which was at last fixed by three arbitrators (of whom Felipe de Vigarny was one) at 4,400 ducats.

*Works in various cities of Spain.*

He seems to have been unwearied in the exercise of his profession, in the course of which he made several journies to Madrid, Toledo, Granada, and other cities. In 1529, he was employed by Archbishop Fonseca, of Toledo, to execute the retablo for the chapel of the College of Santiago, founded at Salamanca by that prelate, and within two years, though occupied, as we have seen, at home, he produced a beautiful and elaborate work, adorned with eight pictures and

*Salamanca.*

[1] Bosarte, Viage, p. 376.

*Toledo.*

a variety of statues. At Toledo, he was chosen, in 1539, with Felipe de Vigarny, to carve the upper stalls of choir, of which he executed one-half, and likewise the archiepiscopal throne, over which hovers an airy and graceful figure, carved in dark walnut, representing our Lord on the Mount of Transfiguration, and remarkable for its fine and floating drapery. The Convent of San Domingo, at Palencia, possessed a noble monument of his genius in the sepulchre of Juan de Roxas and Maria Sarmi, Marquess and Marchioness of Poza, who knelt in effigy beneath a towering canopy of marble, supported by columns and adorned with sacred sculptures. This fine tomb was finished in 1557.

*Palencia.*

*Monument of Card. Tavera at Toledo.*

His faculties remained unimpaired to a good old age; for when near his eightieth year, he went, with his son Alonso, to Toledo, to construct, for the noble Hospital of St. John Baptist, the monument of its founder, Cardinal Archbishop Juan de Tavera, for which the stipulated price was 1000 ducats. It is reckoned one of his finest works, and is placed in the centre of the chapel. On a richly decorated sarcophagus, the great churchman lies in his mitre and robes; his gloved hands are crossed on his breast, and his fine and venerable features—worthy of a master's chisel—wear the pure placid expression which belongs to "the dead "that die in the Lord." A portrait by El Greco hangs near, and vouches for the accuracy of the likeness. Whilst engaged in this work, Berre-

guete resided in the hospital, and was lodged in a chamber beneath the clock—now a receptacle for dust and rubbish—where he died in 1561. His genius gained him wealth, as well as honours and fame; for, two years before his death, he purchased from the Crown the lordship of Ventosa, near Valladolid, together with the customs of the town—possessions which were enjoyed by his family for several generations.

*Genius and influence of Berreguete.*

Berreguete is universally allowed to have been the greatest artist of his age in Spain. He brought oil painting to a perfection unknown in the Peninsula. For the stiff angular style of the earlier masters, and their lean haggard figures—whose ages could be guessed at only from their sizes—he substituted the free outlines and rounded contours of Italy. Pompeyo Guarico's rule for drawing the human form, which gave nine times the length of the face to the whole figure, had been followed till Vigarny changed the proportion to nine times and one-third. Albert Durer made it ten. The practice of Berreguete, founded on his studies of the antique, fixed it at ten and one-third.[1] His statues, which are generally highly finished, display much of the manner of his great master, in their grand and noble forms, and well developed, though somewhat overcharged, anatomy. In painting, his best works were executed for the Cathedral of Palencia and the church of Ventosa;

[1] Jovellanos. Oracion en la Junta de la Real Acad. de S. Fernando. 14. Julio, 1781. p. 15. 4to. Madrid, 1781.

in marble and bronze, for the Cathedral and other public buildings at Toledo. As an architect, his luxuriant fancy seduced him into the flowery paths of his contemporaries; and his façades and altars are usually fretted and garlanded, after the most approved plateresque fashion. But here, as indeed in the other arts, he has sometimes been made answerable for the extravagances of others. It has been the lot of all great masters, who joined unwearied industry to prolific genius, to glean a few praises for merits, and still oftener to be made scapegoats for sins not their own. Thus almost every work of architecture, sculpture or painting produced in Castile between 1500 and 1560, which was good, or passed for such, and of which the parentage was doubtful, has, at some time or other, been ascribed to Berreguete.[1]

*G. de Tordesillas.*

Gaspar de Tordesillas was one of the ablest sculptors formed in the school of Berreguete.

[1] Cn. Bermudez. Los Arquitectos, tom. ii. p. 13. I find a testimony to the fame of Berreguete—where it was little to be expected—in the Chronicle of honest Bernal Diaz del Castillo—friend of Cortes, and one of the Conquistadors of Mexico. Writing of certain Mexican artists of extraordinary skill, he says, that in his judgment they could not be surpassed even by "aquel tan nombrado pintor como fué el muy antiguo "Apeles, y de los nuestros tiempos, que se dicen Berreguete y Micael Angel, "ni de otro moderno ahora nuevamente nombrado, natural de Burgos, que se dice, que en sus obras tan primas es otro Apeles."—Historia Verdadera de la Conquista de la Nueva España, tom iv. p. 428, 8vo. Paris 1837. Who the Apelles of Burgos could be, is not very clear. Perhaps the valiant Captain—who wrote in 1572 in his old age—may have meant Vigarny, the *sculptor* of Burgos—or possibly Morales of *Badajoz*, or Campaña of *Brussels*—both of whom must have been at the height of their reputation during his visits to Castile.

One of his best works was the monument of the Comendador Pedro Gonzalez de Alderete, wrought in alabaster, for the parish church of Tordesillas —a sarcophagus supported by Caryatides, and rich with sculptured niches, on which lies the armed figure of the soldier, with his morion at his feet, and cherubs sleeping around him.[1] For the church of San Benito el Real, at Valladolid, he executed, in 1547, the rich plateresque retablo of the chapel of St. Anthony the Abbot, in which the painted statue of that saint was reckoned superior to the San Benito of the high altar—the work of Berreguete himself.[2] From some documents belonging to a tedious law process respecting the tomb of Alderete, preserved by Cean Bermudez,[3] it appears that Tordesillas could not write, or even sign his name.

*Xamete.*

Xamete was a sculptor who may have been either the scholar or the rival of Berreguete. Of his life nothing is known; and it is a matter of dispute, whether his name be Catalonian, Valencian, Italian, or Moorish. He proved himself, however, one of the ablest artists of his day, by his magnificent portal of the Cathedral cloister at Cuenca, carved in Arcos stone, between 1546 and 1550, at the expense of Bishop Sebastian Ramirez. It is in the florid plateresque style; it rises twenty-eight feet in height, and is sup-

1 Cean Bermudez, Los Arquitectos, &c., tom ii. p. 22.
2 Bosarte, Viage, p. 187.
3 Cean Bermudez, Los Arquitectos, &c. tom ii. p. 178.

ported by Corinthian columns, and profusely adorned with sculpture, in which Tritons and Cupids, masks, heads of lions, harpies, and other heathen devices set off the statues of Judith and Jael, the Virgin and St. John, and bas-reliefs representing the Life of our Lord.

*F. Gallegos.* Fernando Gallegos was born at Salamanca, between the middle and end of the fifteenth century. Some authors say that he studied painting in Germany, in the school of Albert Durer, on account of the resemblance of their styles, in drawing and exact finish. Cean Bermudez, however, though of opinion that his paintings might pass for those of Durer, thinks it more probable that he learned his art under Pedro Berreguete, at Toledo. He mentions, with peculiar praise, his picture on panel in St. Clement's Chapel in the Cathedral of Salamanca, representing the Virgin with the infant Saviour on her knees, and attended by St. Andrew and St. Christopher. The style of Gallegos had sometimes the softness of Rafael's second manner, and some of his designs seem to have been borrowed from prints by Marc Antonio.[1] He died at Salamanca, at a great age, in 1550.

*J. de Villoldo.* Juan de Villoldo was a distinguished painter at Toledo about the same time. He studied in the school of his uncle, Alonzo Perez de Villoldo, a scholar of Juan de Borgoña. His series of forty-five pictures on subjects of sacred history, executed

1 Cook's Sketches of Spain, ii. 149.

in 1547–8, for the Carbajal chapel in the church of St. Andrew at Madrid, by order of its restorer, Don Gutierre de Carbajal, Bishop of Plasencia, is commended by Cean Bermudez, as being designed with great correctness, and in a style of antique purity.. He died sometime after 1551.

*F. Comontes.*

Francisco Comontes was son of Iñigo, and nephew of Antonio Comontes, both of whom were scholars of the elder Rincon. Iñigo was the instructor of Francisco, who first distinguished himself as an artist, in the Cathedral of Toledo, in 1533, by executing the principal retablo of the splendid Chapel "de Los Reyes Nuevos," from the designs of Felipe de Vigarny. For the winter chapter-room he painted, in 1545, the portrait of Cardinal Archbishop Tavera, and in 1547 that of Archbishop Siliceo, for each of which he received 6375 maravedis. In 1547, he was named Painter to the Cathedral—an office which he held till the 10th of February, 1565—the day of his death. Of his many works for various altars and chapels, some have been removed by succeeding chapters, to make way for novelties; those which were considered the best were his highly-finished pictures, on panel, of the Virgin and St. Bartholomew, placed, in 1559, in a retablo, gilt by his own hands, in the Chapel of the Tower. Comontes was one of the best of the many artists of his age, whose whole lives and labours lay within the shadow of that great Toledan Church, whose genius was spent in its

service, and whose names were hardly known beyond its walls.

*D. Correa.* Correa is an artist whose name has been preserved by a series of pictures painted for the Bernardine Monastery of Valdeiglesias, representing passages from the lives of our Lord and St. Bernard. Some of these are now in the National Museum at Madrid, and bear the signature of "D. Correa, 1550." Cean Bermudez thought he detected the same hand in twelve pictures on the History of the Virgin, in the convent of San Vicente, at Plasencia. From the resemblance of Correa's style to that of the early Florentine masters, it is very probable that he studied at Florence. His figures and draperies are often Perugino-like; his skies, like the skies of St. Petersburgh, are of that uncertain hue which hovers between blue and green; his colouring is rich, and his conceptions have much of grace and feeling.

*T. Pelegret.* Tomas Pelegret was a Toledan by birth, and studied in Italy under Balthazar Peruzzi, and Polidoro Caravaggio, famous at Rome for their designs in *chiaro-obscuro*, representing buildings or street perspectives, bas-reliefs or groups of sculpture, cornices or other architectural ornaments, with which it was then the fashion to adorn the façades, courts, and halls of palaces. On his return to Spain—probably about 1530—he settled at Zaragoza, where he decorated the façades of many palaces and churches with

paintings in the style of his masters, and enjoyed a high reputation. These works, however, have all perished by time, or in the troubles of the turbulent and ill-fated city. At Huesca he painted, about 1550, the Sacristy of the Cathedral, and the Monument for the Holy Week, works of much merit, in which he was assisted by one Cuevas, a native of the town, and his scholar, who excelled him in the grace and spirit of his figures. Cuevas died in his thirty-third year—doubtless before his master, who attained the age of eighty-four, and, though the date of his death is not known, must have lived far into the reign of Philip II. It is not certain whether he ever painted in oils, though some pictures in the Convent of Santa Engracia, at Zaragoza, were attributed to him. The decorative art which he practised did not survive him in Arragon. His facility of hand, and fecundity of invention must have been remarkable; for even in the last century many of his drawings and designs—made for painters, sculptors, architects, goldsmiths, and other artists, were still to be found at Zaragoza.

*Cuevas.*

Ezpeleta was an Arragonese painter, and contemporary with Pelegret, who excelled in illuminations and miniatures. He was born at Alagon, and died at the age of sixty, about the middle of the century, at Zaragoza, where he chiefly resided, and where he illuminated many choir-books for the Cathedral with great delicacy. He likewise

*Ezpeleta.*

attempted oil-painting, but his style was so dry and hard that he soon returned to his miniature and more congenial labours on vellum.

*H. Yanez.* 1531.

Hernando Yañez was a painter of whom nothing is known beyond the fact that he painted, about 1531, a series of pictures on panel for the Chapel of the Albornoces—conspicuous for its portal overhung by a skeleton of stone—in the Cathedral of Cuenca. He was employed for this purpose by Don Gomez Carillo de Albornoz, prothonotary, treasurer, and canon of that church, a man of fine taste, who had visited Bologna and Rome, and who enriched the chapel of his house with many jewels and works of art. Don Gomez died in 1536; in his will these pictures by Yañez were mentioned, and that artist was called "a "remarkable painter" (*pintor singular*). In the principal retablo the centre pieces represent the Nativity, Crucifixion, and Resurrection of our Blessed Lord; and a pope, a bishop, and sundry prophets and saints fill up the side compartments. "In all these figures," says Cean Bermudez, "there is expression and lofty character; the "drawing is correct, and the attitudes are "highly devotional; the colouring is good, "and the execution elaborate, like that of many "Italian pictures of the time." In another altar are a "Pietà, or Dead Christ," and an "Adoration of the Kings," which, in their fine drawing and composition, resemble the works of Leonardo de Vinci, and favour the

idea that Yañez may have studied in the school of that master.

*P. Rubiales.*

Pedro Rubiales, a native of Estremadura, acquired great distinction at Rome in the school of Francisco Salviati, whom he assisted in many of his works in that city. He was a friend of Vasari, who relates that he painted for the church of the Holy Ghost, a "Conversion of St. "Paul," which was placed beside a "Visitation of "the Virgin" by Salviati, and that the work of the pupil could hardly be distinguished from that of the master, by its style and merits.[1] He likewise assisted Vasari himself in his allegorical frescos at the Palace of San Giorgio.[2] The learned Spaniard, Dr. Juan de Valverde, who was in Rome in 1553--4, superintending the engraving of the plates for his book on anatomy, cites in that work, as examples of the value of anatomical knowledge in painting, "Michael Angelo the Florentine, "and Pedro Rubiales the Estremaduran, who by "giving themselves to anatomy as well as paint-"ing, have come to be the most excellent and "famous painters that our great times have seen." As no works of Rubiales are known to have existed in the cathedrals and galleries of Spain, it is probable that he lived and died abroad.

*Patrons of art.*

The love of art and the munificence of its patrons kept pace with the increasing number

1 Vasari, tom. iii., p. 94. The latter fact must be taken on the authority of Cean Bermudez.

2 Id. p. 391.

*The Church.*

*Chapter of Seville.*

*Abp. Tavera, of Toledo.*

and excellence of its professors. The splendid Church was ever ready to encourage and reward; her new and growing temples were each day demanding fresh embellishment, and opening wider fields for artistic enterprize. In 1538, the Chapter of Seville had already paid 90,000 ducats to the brothers Arnao, of Flanders, Carlos of Bruges, and other artists, for the gorgeous painted windows of their cathedral, which were not completed till twenty years later. The Cardinal Juan de Tavera was inferior in taste and magnificence to none of his predecessors on the Archiepiscopal throne of Toledo. He had for his confidential secretary, Bartolomé Bustamente, distinguished in the university of Alcala for his scholarship, and one of the most classical architects of his day. By the prelate's orders, this artist designed the Hospital of St. John Baptist, without the walls of Toledo—a majestic structure of granite, remarkable for its noble cloister, supported on Doric colonnades—of which the enemies of the princely founder were wont to say, that it was far too stately and sumptuous for the poor inmates, and would secure for the extravagant architect a warm place in purgatory.[2] It may have been to balk this prophecy, that Bustamente assumed in his old age the habit of the Jesuits; in which garb, with his friend St. Francis Borgia, he

1 Ponz ix. p. 4. See Cn. Bermudez's remarks on his statements in the article on Arnao de Flandes, in his Dictionary.

2 Cn. Bermudez Los Arquitectos, tom. ii. p. 31

visited the retired Emperor at San Yuste. The South had its Mecænas in Francisco de los Cobos, Commander of Leon, and Secretary to Charles V. At his town of Ubeda, this statesman built, not only his own beautiful palace, which was, as we have seen, the cradle of fresco-painting in Andalusia, but also the noble Chapel of the Saviour, both from the designs of Pedro de Valdevira, who rivalled Berreguete in rich plateresque architecture. *F. de los Cobos.*

Men of rank no longer confined themselves to the mere patronage of the fine arts. Don Felipe de Guevara, a scion of the noble house of Oñate, and Commander of Estriana in the Order of Santiago, was no less distinguished for his taste and talent in painting than for his scholarship, and for his valour as a cavalry officer in the expedition to Tunis in 1535. He had accompanied the Emperor in his journey to Bologna in 1530, to receive the imperial crown from Clement VII., and there first acquired the friendship of Titian. With that master, and others of Italy and Flanders, he lived in habits of familiar intercourse, and a careful study of their works made him an excellent amateur painter. He was also the author of "Commentaries on Painting," written in his old age to amuse the tedious hours of sickness: they consist chiefly of anecdotes of the painters of antiquity, gleaned from his classical reading, and interspersed with recollections of travel; and in tone and style they will remind the *Don F. de Guevara.*

English student of the Essays of our own Sir William Temple. They are dedicated to Philip II., whom Guevara exhorts to make his galleries accessible to lovers of art, "for," says the old scholarly soldier, "painting and sculpture, in my "opinion, are in some sort like riches, which "Boethius hath said are fruitless and of no effect "when heaped together and hidden, but not so "when they are shared and imparted."[1] Like the philosopher of Sheen, Guevara is much a "*laudator temporis acti*," and a defender of the divine right of ancient genius. He laments the modern practice of painting on canvas instead of panel, as making the art too easy, and its productions too cheap.[2] The MS. was long forgotten, and was at last found by Dean Josef de Roa, in a book shop at Plasencia, and published soon afterwards at Madrid, by Ponz in 1788. Guevara possessed a fine collection of Roman coins—used and praised by the learned Ambrosio Morales, in compiling his Antiquities of Spain —and he wrote a treatise on the subject, now unfortunately lost, which must have preceded those of Agustin and Ursino, and was probably the earliest essay of the kind in Castilian.[3] He died at Madrid, in 1563, and was buried in the chapel of his family, in the Church of St. Jerome.

1 Comentarios de la Pintura de Don Felipe Guevara, con discurso y notas de Don Antonio Ponz. 8vo. Madrid, 1788, p. 4. Ponz—ecclesiastic though he was—has a hit, in a note on this passage, at the nunneries, "where," he says, "*he has heard some works of art exist*, which few people "ever see." But French marshals and principles "*ont changé tout cela*."

2 Id. p. 51. 3 Id. p. 244.

*Painters of Illuminations.*

The art of illumination flourished in convents and cathedrals long after the printing press had taken away the occupation of the copyist. Their great vellum missals and books of the choir employed many skilful hands in the embellishment of their ample pages. Of Antonio de Holanda, a famous Portuguese artist in this style, Charles V. said that the miniature portrait for which he had sat to him at Toledo, was better than that which Titian painted at Bologna—a remark which his son Francisco, in his work on painting, avers to have been addressed to himself at Barcelona, in the presence of three Dukes. Diego de Arroya was another illuminator, whose delicate portraits in miniature gained him the place of painter-in-ordinary to the Emperor. He died at Madrid in 1551. Francisco de Holanda himself practised his father's art, as well as architecture, in the service of John III., King of Portugal. Returning from a pilgrimage to Santiago, which he had made in the train of the Infant Don Luis of Portugal, he spent some days with his friend Blas de Perea, a Portuguese painter settled in Castile, and from this visit resulted Holanda's "Dialogue on Drawing from Nature" *(sobre el sacar por el Natural)*, which he added to his "Treatise on Painting"—a work written in Portuguese, and in 1563 translated into Castilian—of which translation the original MS. remains unpublished in the Library of the Academy of St. Ferdinand, at Madrid.

*A. de Holanda.*

*D. de Arroya.*

*F. de Holanda.*

*Artists in gold and silver.*

The goldsmiths of Spain had been famous for the beauty and splendour of their works,[1] even before the Genoese mariner had dreamed of a western world. The discovery of America supplied fresh vigour and double resources to their sumptuous craft. In those days of wealth and piety, when the hero of Mexico, fresh from the pillage of Montezuma, sent his proud offering of a golden culverin[2] to the Castilian Cæsar, not a few of the ablest Spanish artists left their labours in bronze and marble, to work for the Church in the precious metals of the Indies. The reign of Charles saw revived the glories of Solomon. Almost in the words of the sacred chronicler,[3] it might be said that "the kings of the west and the governors of the country brought gold and silver to the emperor, besides that which the merchants and chapmen brought; and he made silver as stones in the streets of Valladolid and Leon; it was nothing accounted in the days of Charles." To the Church, her own adventurous missionaries, as well as the soldiers of fortune, lustful of barbarian treasure, and hoping for the pardon of their crimes, "brought every man his present, vessels of silver and vessels of gold, raiment, harness, and spices." The vast masses of bullion which came into the hands of the silversmiths of Spain would have

1 See p. 84.

2 Bernal Diaz del Castillo. Verdadera Historia, tom. iv., p. 84.

3 2 Kings, ch. x., and 1 Chronicles, ch. ix.

excited the wonder and envy of Cellini, even amidst the wealth of his royal workshop in the Tour de Nesle, and their shrines, chalices, and crosiers might have vied in delicacy of workmanship with the fairest salt-cellars and vases of that vain-glorious Florentine. Of these artificers, one of the most skilful was Henrique d'Arphe, a native of Germany, who had settled early in the century at Leon, where he founded a family of goldsmiths, or rather sculptors and architects in plate. For the Cathedral of that city, he wrought in silver the celebrated Custodia,[1] of Gothic design, and ten feet in height,[2] consisting of five stories, profusely adorned with small saintly figures, and crowned with a tapering spire. This noble temple of silver, so worthy of the not less delicate temple of stone which it adorned, was melted down by the French in the War of Independence. In 1517, the artist was called to Toledo, to execute another Custodia, which happily still exists, having been saved to the Cathedral by the friendly arms of England. It is

*H. d'Arphe.*

1 I have already explained the meaning of this term, but may here add the quaint stanza of Juan d'Arphe (grandson of Henrique), descriptive of the use and origin of the Custodia. (Varia Commensuracion Folio. Madrid, 1795, p. 287.)

| | |
|---|---|
| "Custodia es Templo rico, fabricado | "Custodia" is a temple of rich plate, |
| "Para triunfo de Christo verdadero, | Wrought for the glory of our Saviour true, |
| "Donde se muestra en pan transustanciado | Where, into wafer transubstantiate, |
| "En que está Dios y Hombre todo entero, | He shows his Godhead and his Manhood too, |
| "Del gran Sancta Sanctorum fabricado | That holiest ark of old to imitate, |
| "Que Beseleel, Artifice tan vero, | Fashion'd by Bezaleel, the cunning Jew, |
| "Escogido por Dios para este efecto, | Chosen of God to work his sov'ran will, |
| "Fabricó, dándole él el intelecto." | And greatly gifted with celestial skill. |

2 Ponz., tom. xi., p. 224. The Castilian foot is less than the English, by one inch.

a Gothic edifice, nine feet high, and somewhat resembling the Scott Monument at Edinburgh, which, however, it far exceeds in richness of design and luxuriance of decoration. From an octagon base rise eight piers and pointed arches, supporting as many light pinnacles clustered round a beautiful filagree spire. Within the chamber beneath, is placed a smaller shrine, for the Host, formed of the purest gold, and blazing with gems. The whole is a dazzling mass of fretwork and pinnacles, flying buttresses, pierced parapets, and enriched niches, amongst which are distributed two hundred and sixty exquisite statuettes. Each ornament and chasing seems different from all the rest; the eye is not cheated or wearied by the recurrence of the same moulds or models, but regaled with ever-new variety, the brilliant offspring of genius and toil. The price of this superb work is stated by Cean Bermudez to have been only 1,033,357 maravedis—or about £.415—a sum which, even taking into account the higher value of money in those days, seems astonishingly small. In 1599, a plinth was added to the base, and the whole was parcel gilt, as it still remains—the most beautiful piece of plate in the world. A smaller Custodia of the same kind, and the work of the same hand, is preserved in the cathedral of Cordoba. Antonio d'Arphe, son of Henrique, discarded the Gothic, and adopted the Greco-Romano style, on which he engrafted many of

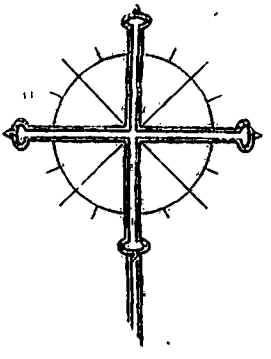
*A. d'Arphe.*

the rich decorations of the former. His works were, therefore, exquisite models for the lovers of plateresque architecture. The best of them were the Custodia of the Cathedral of Santiago, that of the church of Medina de Rioseco, and the great processional reliquary (*las andas*) of the Cathedral of Leon—all of which have fallen victims to French rapacity or Spanish indigence. Juan Ruiz, another excellent goldsmith, is supposed to have been a native of Cordova, where he learned his art, under the elder d'Arphe, when employed on the Custodia of that Cathedral. In 1533, he began his Greco-Romano Custodia, for the Cathedral of Jaen, which he took four years to complete, and which gave the name of "*Calle de la Custodia*" to the street where he had his workshop. Cuenca produced three famous silversmiths, the brothers Alonso and Francisco Becerril, and Cristobal, son of the latter, who made for the Cathedral its great Custodia, which was one of the most costly and celebrated pieces of church plate in Spain. They began it in 1528, and though ready for use in 1546, it was not finished till 1573. It was a three-storied edifice, of a florid classical design, crowned with a dome, and enriched with numberless groups and statues, and an inner shrine of jewelled gold; it contained 616 marks of silver, and cost 17,725½ ducats, a sum which can barely have paid the ingenious artists for the labour of forty-five years. In the War of Independence, this splen-

*J. Ruiz.*

*A. F. & C. Becerril.*

did prize fell into the hands of the French General Caulaincourt, by whom it was forthwith turned into five-franc pieces, bearing the image and superscription of Napoleon.



# CHAPTER IV.

REIGN OF PHILIP II.—1556-1598.

THE Emperor's love of art descended in full measure on his son Philip II. It is the redeeming feature in the forbidding character of that prince; and in reviewing the bloody annals of his reign, it is refreshing to turn from the dismal exploits of viceroys and commanders, to the nobler and more enduring achievements of painters and architects.

*Philip II., his love of the arts.*

Despising the arts of courtesy practised by his father, as well as the golden opinions which they won, Philip valued the immortality conferred by the hand of Titian. Gloomy and morose in court and council, with his family, and even in his amours, he maintained towards his artists a gracious and familiar demeanour which might have gained him the imperial diadem, had it been extended to the Electoral Princes. Soon after his accession to the throne, having received a memorial from Titian, praying for the payment of his pension, which had fallen into arrears, he

*His urbanity and kindness to artists.*

*Titian.*

replied with promptitude and kindness, and addressed a peremptory order for payment, under his own hand, to the Viceroy of Milan. A similar wrong suffered by the imperial recluse of San Yuste remained unredressed, and his complaints unheeded. To Anthony More he is said to have shown still greater favour, in overlooking a gross breach of etiquette, and conniving at the bold Fleming's escape from the scandalized familiars of the Inquisition. He delighted in the conversation of artists as well as friars; to both he was always accessible; and he would frequently enter the chapel or the studio, unexpected and unattended, to join in the matins, or the even-song, or to note the progress of the picture on the easel.

*A. More.*

But while he devoted far more of his time and treasure than Charles to the promotion of the fine arts, his taste was less Catholic and expansive. The Emperor could appreciate the wit of Aretin as well as the pictures of Titian, the poetry of Garcilasso as well as the architectural designs of Machuca. Philip, on the contrary, though he wrote well, and was a purist in matters of style and grammar, had little knowledge or love of literature. His favourite reading was books of devotion and the writings of the martyr-mystic, Raymond Lully.[1] Mariana

*His taste less general than his father's.*

[1] Balthasar Porreño—Dichos y Hechos de el Señor Rey Don Phelipe II. p. 165, sm. 4to, Madrid, 1748—a work dedicated to the "Most holy "Empress of Heaven and Earth, Mary Mother of God."

dedicated to him his history, yet narrowly escaped the sharp criticism of the Inquisition.[1] Luis Ponce de Leon, in spite of his genius and high birth, languished in its dungeons during five years of this reign, for no other crime than translating the Canticles into classical Castilian verse[2] for the use of a friend who lacked Latin. Though the epic poet, Ercilla, entered life as page to Prince Philip, he was neglected by the King;[3] and if Jorge de Montemayor attended his early travels, it was in the capacity of a musician.[4]

*Favourite pursuits.*

In that remarkable composition,[5] which records the dalliance of Philip of Austria and Anne of Eboli,[6] Titian has sufficiently indicated the

1 Bouterwek's History of Spanish Literature, translated by Thomasina Ross, v. i. p. 457. 2 Id. p. 240. 3 Id. p. 407. 4 Id. p. 218.

5 Now in the Fitzwilliam Museum, at Cambridge. There are two pictures very similar in subject, by Titian, in the Queen of Spain's gallery at Madrid, in one of which Venus plays with a little spaniel, and in the other with a Cupid; in neither are the features of the musician like those of Philip II. They are not to be found in the Catalogue, but are kept in what is called the council-room, where royal visitors are served with refreshments, and where hang many tiresome repetitions of the foolish face of the Spanish Bourbons.

6 Mr. Ranke (Fürsten and Völker von Süd-Europa in sechszehnten und siebzehnten Jahrhundert, 4 bänder, 8vo. Berlin, 1837; band. i., p. 190, note 3) has treated the amours of Philip and the young wife of Ruy Gomez de Silva as a mere fable; they have, however, been placed beyond a doubt by Don Salvador Bermudez de Castro, in his agreeable volume, Antonio Perez; estudios históricos, 8vo. Madrid, 1841, and are confirmed by the more recent French work, Antonio Perez et Philippe II., 8vo. Paris, 1845, by M. Mignet, who tells us (p. 33) that that fine and fascinating woman was not blind of an eye, according to the old slander of history, but merely squinted; and (p. 37) that her connexion with Philip was so notorious, that at court her son, the Duke of Pastrana, was universally held to stand in the same relation to his reputed father, the Prince of Eboli, that Philip Faulconbridge stood in to old Sir Robert.

favourite recreations of the royal lover. Reclining near the couch, whereon reposes the voluptuous and unveiled form of his high-born Venus, he touches the strings of a theorbo ; and a vista of trees in the back-ground is closed by a stately architectural fountain, like those of the gardens of Aranjuez. Music, painting, and architecture were the chief amusements of his leisure. Nurtured amongst the works of Titian, he could hardly have failed to acquire a fine perception of the beauties of painting. He is even said to have used the pencil with considerable skill. In the choice of his painters, and in the allotment of their several tasks, he displayed much discernment and discrimination. A severe, though candid, critic, the faults of a picture no more eluded his eye than the errors of orthography or punctuation in a state-paper ;[1] nor was painter or secretary ever excused the task of correction.

*Painting.*

*Architecture.*

Architecture, however, was Philip's most cherished pursuit, and the art of which he possessed most practical knowledge. In his progress to Portugal, in 1580, he spent fifteen days at Merida, with his favourite architect, Juan de Herrera, examining the bridge, aqueduct, temple, and other Roman remains.[2] At Madrid, in a tower of the Alcazar, he fitted up a cabinet with carved presses of walnut, wherein he kept the plans of

[1] Porreño, p. 149 ; and Bermudez de Castro, Ant. Perez, p. 43.

[2] Los Arquitectosto m. ii. p. 139.

his palaces and other architectural drawings.[1] Here he gave audience at a stated hour each day to his architects, whom he liked to have about his person, and two of whom, Herrera and Francisco de Mora, held the dignified post of Quarter-master general of the royal household, *(Aposentador mayor del palacio.)* He loved to make designs of palaces, castles, and gardens, and when the plans of others were laid before him, we are told that he would add, take away, or alter with the judgment of a Vitruvius or Sebastian Serlio.[2] It is said that he made with his own hand the plan for the convent of the Trinity at Madrid, and that the original drawing was long preserved in the archives of the house.[3] This convent, now the National Museum, is a large building of brick, with a good inner court, designed in so plain and severe a style, as to manifest that the royal architect, if the design indeed be his, defied the plateresque builders, and all their fancies, and was equally austere in temper and in taste.

*Architectural undertakings.*

The royal residences and establishments of Spain underwent constant alterations and additions during the reign of Philip. He enlarged and embellished the Alcazar of Madrid and added a stately tower to the palace at Lisbon; he built the royal mint of Segovia, and the chapel and great part of the palace of Aranjuez; and to the hunting-seat of the Pardo he added four towers, some galleries, the fosse, and the gardens, in

1 Carducho, Dialogo viii. 2 Porreño, p. 161. 3 Id. p. 209.

imitation, it is said, of a country-palace, which had pleased him during his short residence in the realms of his English Queen.[1] "He was equally "zealous," says his panegyrist, Porreño, "in "building churches, colleges, and convents, as "castles and batteries."[2] On the site of the confiscated mansion of Secretary Perez he founded, at Madrid, the College of St. Isabel. At the same time that he displayed his munificence to Flanders in the rising walls of the University of Douay, and to the Castiles, by erecting the Cathedral of Valladolid, and the Royal Monastery of the Escorial, the Algerine rover might note from the Mediterranean the magnificent piety of the Catholic King, in the aspiring and majestic tower of the still unfinished Cathedral of Malaga.

*Convent-palace of San Lorenzo del Escorial*

Such works as these afforded ample scope for distinction to artists of all kinds. The great monument, however, of Philip's reign is the Escorial, a monastery which casts into the shade every other architectural work of the age, and peculiarly deserves the attention of the student of Spanish art, not only for its own sake, but as opening in its vast walls the finest field ever offered to the painters of Spain. This huge gridiron of granite—as it is commonly considered, of which the frame and bars are a palace-convent, and the handle a monastic-palace—was thirty-one years in building, and cost upwards of six millions of ducats. To watch and hasten its

1 Porreño, p. 100. 2 Id. cap. xiii. passim.

progress was, for many years, Philip's ever-present care, and his chosen recreation. It were hard to decide which object lay nearer his heart, the aggrandisement of his house, or the completion of the Escorial. His armies might pine for supplies, or mutiny for pay, but the sinews of war were never wanting to his architects. When he could steal a few hours from statecraft, he would climb the overhanging Guadarrama, and seated on a rock, still known as the "King's Chair," would contemplate the maze of granite walls growing into order and grandeur at his feet. At all times and distances, at Burgos, Valladolid, or Lisbon, he was intent on the work. As old age and infirmities crept upon him, his anxiety became ever more feverish. Wars and intrigues, and the fortunes of the House of Austria, he could leave to his successors; not so his favourite monastery. Treasure was, therefore, lavished, that time might be economised; but his artists would be stinted of neither. Thus, although Leoni, the Italian sculptor, chiefly employed in the decorations of the church, had engaged to complete the high altar in four years, at the cost of 20,000 ducats, ten years passed away, the money was spent, and the work remained unfinished in his studio at Milan. The poor King, oppressed with gout and melancholy, wrote piteously from Madrid, entreating that some part of it might be sent, were it only a single statue. In thirteen years, instead of four, the

*Philip's anxiety for its completion.*

altar was at last finished; much, however, remained to be done to the chapel. The adornments of the gospel-side[1] were not completed for four years more, till April 1597, when the increasing maladies of the King made time doubly precious. Leoni was, therefore, compelled to bind himself to fit up the epistle-side in eighteen months, and spurred on by a promised largesse of 200 ducats for every month by which the wearisome time of expectation should be shortened. Thus urged, creative art kept pace with decaying nature, and the proud chapel with its rich garniture, stood ready for the funeral rites of the founder in 1598.

*Remarkable events of Philip's life connected with the Escorial.*

With the Escorial is blended much of the history of Philip II. He redeemed his vow to St. Lawrence, offered up amid the roar of battle at St. Quentin, by rearing this superb edifice in all the pomp and beauty of holiness on the site of a miserable convent, the chapel of which had once been a bed-chamber, and could boast no better altar-piece than a crucifix sketched in charcoal on the wall.[2] Whilst performing his devotions in the unfinished temple, he received tidings of the great naval victory at Lepanto, and returned thanks for the overthrow of the Turk.[3] Here he joined in the Te-Deum for the conquest of Portugal, and

[1] The gospel-side of a chapel is to the left hand of the spectator who faces the altar; the epistle-side to his right.

[2] Porreño, p. 64. [3] Id, p. 29.

offered up solemn prayers for the discomfiture of the heretics of Holland, and for the success of his "Invincible Armada." Hence, too, he derived one of those lessons which Providence sometimes reads to conquerors; for this his house of pride, planned in the hour of victory, was not complete until the decline of his power, and the very year of its consecration (1595) was memorable for the overthrow of the Spanish arms at Fontaine-Françoise. Here he performed those acts of humility and devotion which gained him the character, amongst friars and inquisitors, of a crowned Saint; and enjoyed the converse of his artists, and monks, with so little of royal show and state, that being met in the cloister one day by a countryman, he was taken for a dependent of the establishment—an idea which the King humoured by showing the stranger the wonders of the place. From the Escorial, too, he issued the decrees which were law on the banks of the Po, and the shores of the Pacific; and here in a little alcove adjoining the church,—on the wall of which hung a grim allegory of the Seven deadly Sins, by Jerome Bos,[2]—amidst the solemn sounds of the organ and the choir—and clasping to his breast the veil of our Lady of Monserrat[3]—he died.

*The Escorial*

The Escorial is, without doubt, one of the

[1] Porreño, p. 73.

[2] Guevara (Comentarios, p. 43,) describes this picture; and Ponz, in a note, mentions that it hung in the chamber where Philip died.

[3] Porreño, p. 192.

*compared with other great buildings.*

most interesting edifices in Europe. Castilian writers are never weary of extolling it, as an eighth wonder of the world, "or rather" says Villegas, the Hagiologist, "all the seven compre-"hended in one." In point of size it will bear comparison with the mightiest works of the Pharaohs or the Cæsars, with Karnak and the Colosseum; and it is probably the greatest architectural undertaking ever conceived and executed by one man. No Egyptian or Roman builder is recorded to have completed a pile of which the doors, like those of the Escorial, if we may credit Fray Francisco de los Santos, required 1,250 pounds weight of iron to make their keys.[2] The church and palace on the

1 "—o, por mejor decir, todas siete encerradas en una."—Flos Sanctorum, p. 381.

2 A few of the leading measurements of the Escorial will give a better idea, than any description can, of its magnitude. The monastery, or the gridiron itself, is a parallelogram of 740 feet by 580; the palace, or handle, affixed to one of the longer sides, projects about 200 feet, and has a front of about 160; the four spires, or feet of the instrument, at the corners are each 200 feet high; the two spires rising above the entrance of the church which occupies the centre of the building 270, and its crowning dome 330, with an interior diameter of 66; the height of the pediment over the grand portal in the principal or western front is 145 feet; and the general height of the monastery to the cornice, whence springs the high pitched roof, 60 feet. The windows in the grand front exceed 200 in number, those in the palace-front are 376, and the whole number of external windows in the building about 1,100.

The best works on the Escorial, to most of which my pages are indebted, are the "Descripcion del Real Monasterio de San Lorenzo del "Escorial, unica maravilla del mundo, por el padre Fr. Francisco de los "Santos, Professo de la misma real Casa, &c., y Historiador General de la "Order de San Jeronimo," Madrid, 1657 and 1681, folio, of which a small abridgment and translation "by a servant of the Earl of Sandwich, in

Vatican Mount, have been three centuries and a half in growing to their present magnitude, under the rule of fifty Popes, with a treasury recruited by oblations from all parts of Christendom. Excepting its Pantheon, or Royal Cemetery—which was built in its present form by Philip IV.—the Escorial owes nothing of importance to the successors of Philip II. There is a peculiar grandeur in its five-fold purpose as a convent, a college, a church, a palace, and royal mausoleum. No great structure was ever more strongly stamped with the character of its founder, and the spirit of his age. Seated amidst the rocks and deserts of the Guadarramas, it was the fitting abode of the austere brotherhood of St. Jerome; and its dim halls and cloisters are the scenes which imagination most loves to people with the ecstatic monk, and the iron-visaged inquisitor, and the dark and terrible figures of the ancient fanaticism. The

*Purposes for which the Escorial was built.*

" his extraordinary embassy to Spain," was published in London, in 4to., 1671, and of which the " Descripcion," by Fr. Andres Ximenes, another Jeronymite Friar, fol., Madrid, 1764, is little more than a reprint, with a few additional plans and drawings. Ponz devotes the greater part of his " Viage," tom. ii., to the Escorial, and there is also a " Descripcion " Artistica por Damien Bermejo," 12mo., Madrid, 1820. Townsend, and other English Travellers, describe its splendours down to the French Invasion; and the late Mr. Beckford's account of his promenade through the building, with the proud Lord Prior, is one of the most graphic passages in his admirable travels (Letters from Spain, xxxi.). The cream of all these writers, and an exact picture of the present condition of the monkless, kingless, palace-convent, may be found in the brilliant and accurate Hand-book, pp. 809-820. An excellent collection of views of the Escorial, twelve in number, were drawn, and engraved by Josef Gomez de Navia, and published, in 1800, at the Estamperia Real, at Madrid.

cheerless prison-like palace seems adapted solely to shelter the old age of that relentless prince, who, in the prime of his manhood, welcomed to Spain his young and beautiful bride, Isabella of Valois, with fire and faggot, and the human sacrifices of an Auto-de-fe.[1] Where is the mind in which the very name of the Escorial does not awaken thought and evoke high associations! For the student of History it stands like a land-mark on the hills of Castile; a relic of the days that are gone, when it was the pride of the Spaniard and the envy of the foreigner; an outward and visible type of the glory and pre-eminence of Spain.[2] To the pious Catholic it is an object of affectionate reverence as the noblest monastic foundation ever consecrated by his Church "to "daily and nightly prayer and praise, to con- "templation and holiness, to alms'-deeds and "study,"[3] and to the honour of his faith. The scholar may still regard it with interest as once the stately home of learning and research, and

1 Held at Toledo, 25th February, 1560. See Llorente. Historia Critica de la Inquisition de España, tom. iv. p. 202, 12mo. Barcelona, 1836.

2 Thus Malherbe in his ode on occasion of Etienne de Lisle's attempt on the life of Henry IV. makes the Escorial the symbol of the pride and glory of Spain. Invoking the divine favour and protection on the head of the boy-Dauphin, afterwards Louis XIII., he thus winds up his aspirations for him and his royal parents:—

"Et pour achever leurs journées,
Que les oracles ont bornées,
Dedans le trône impérial,
Avant que le ciel les appelle,
Fais leur ouïr cette nouvelle,
Qu'il a rasé l'Escurial."
POESIES. Paris, 1842, 12mo., p. 83.

3 Porreño, p. 153.

as a mine not yet exhausted of Arabian and Castilian lore; and the artist as one of the greatest shrines of painting, for which Titian and Velasquez laboured, where Rubens and Murillo studied, and where a line of Kings for two centuries hived the treasures of European art.

*Architects of the Escorial.*

Strange as it may seem, it has been disputed who planned this famous pile. The slender claims of certain Italians have been put forward by Italian writers; but the most impudent assertion of all, was that of one Louis Fox or Foix, a French maker of water-pipes and pumps, employed at Toledo, who, on his return to Paris, gave himself out as the architect of the Escorial. His audacious story, told perhaps in jest, was repeated by the President de Thou, and gained easy credence with Voltaire.[1] To the question, which is indeed sufficiently set at rest by inscriptions on the building, Ponz devotes a tedious letter in his volume on the Escorial, and decides it on clear documentary evidence in favour of two

[1] And with Lord John Russell, who, in the Preface to his tragedy of Don Carlos (8vo. London, 1822, p. i), quotes De Thou's tale of the Infant's love for his stepmother (Thuanus Lib. xliii., c. 8), "on the "authority of Louis de Foix, *a Parisian architect, employed by Philip to* "*build the Escurial.*" The play, however, eclipses the error of the preface, for the noble dramatist there (Act I., Sc. 2, p. 18) makes Philip boast, in 1568, of his magnanimous reply, when told of the loss of the Armada, exactly twenty years before that armament sailed from the Tagus —a most intolerable poetical licence, worthy of the imaginative pump-maker himself, to whose invention almost every European language owes a play or romance on the story of Don Carlos.

*J. B. de Toledo.* of his countrymen. The first of these, Juan Bautista de Toledo, was born at Madrid, and after studying his profession at Rome, where he gained the name of the "able Spaniard," *(el valiente Español)*, he spent the best part of his life at Naples, in the service of the Viceroy Don Pedro de Toledo. Besides the viceregal palace and the church of Santiago, he there designed that noble street, the main artery of the city, which still preserves in its name the memory of both the founder and the architect. On a summons from the King in 1559, he repaired to Madrid, leaving behind his wife, Ursula Jabarria, and his two daughters, who were afterwards lost at sea as they followed him to Spain. His yearly salary, as chief architect to the Crown, was at first no more than 220 ducats: Philip's policy, with his Spanish artists at least, being to assign them moderate allowances until he had tested their abilities. Toledo soon began his plans of the Escorial, of which he saw the first stone laid on the 23rd April, 1563, and superintended the works till his death, in 1567. The building was carried on, and the masonry finished *J. de Herrera.* in 1584, by his scholar, Juan de Herrera, an Asturian, to whom Ponz, on the authority of a medal, attributes the plan of the church. This architect was a scholar and a good mathematician; he contrived a crane, on an improved principle, to facilitate the works; and with the same end in view he caused the stones to be

dressed in the quarry—not without much opposition from the change-hating masons—so that, under his rule in the Escorial, as in the temple of Solomon, "there was no tool of iron heard in "the house, when it was in building."[1] Of the other architectural works of Herrera, the Cathedral of Valladolid, a stately temple in the Greco-Romano style—and the imposing but somewhat heavy Exchange *(Lonja)* at Seville, are amongst the most important. He executed a series of eleven plans, perspective views, and sectional drawings, of the Escorial—engraved in 1587 by Pedro Perret—of which he published, in 1589, a descriptive Catalogue or "Summary."[2] This excellent architect died in 1579; having been rewarded by the King for his long services with a pension of 1,000 ducats, the place of Aposentador-Mayor, and the Cross of Santiago. His original drawings, and those of Toledo, for the Escorial, long remained in the King's Cabinet, in the Alcazar of Madrid.

[1] 1 Kings, ch. vi., v. 7.

[2] Sumario y Breve Declaracion de los diseños y estampas de la Fabrica de San Lorencio el Real del Escurial. Sacado a luz por Juan de Herrera, Architecto General de su Majestad y Aposentador de su Real Palacio. Con privilegio, en Madrid por la viuda de Alonso Gomez, Impresor del Rey nuestro Señor, año de 1589. sm. 8vo. containing 32 leaves, including the title, and beginning "Lo que esta planta contiene en si," and ending "considera bien la medida de esta fabrica." This is one of the rarest volumes in Spanish bibliography—of which see a notice in the "Cartas Españolas,"—a Madrid periodical—for July 12th, 1832, from the pen of Don Bartolomé José Gallardo, by whom I was informed that he had seen only three copies of it—one of which is in the library of the British Museum.

Many of them were rescued from the conflagration in 1734, and dispersed, and were sometimes offered for sale till late in the century.[1]

*Architectural merits of the Escorial.*

Like all other great works, the Escorial has been the theme of every variety of criticism; the object of praise warm as the sun that glares upon it at midsummer, and of blame bitter as the wintry whirlwinds that sweep down from its snowy Sierra.

*Opinion of Fr. F. de los Santos,*

Fray Francisco de los Santos,[2] its inmate and historian, conceived that its grand proportions and harmonious design must affect the eye as a service of solemn music affects the ear, and dissolve the soul in ecstacy.

*and of Cumberland.*

Cumberland,[3] on the other hand, quotes the good father with infinite contempt, and does not hesitate to describe his beloved pile as a "graceless mass."

*Exterior.*

But the lover of art, as he first beholds—from the road that winds downward through the pine-forest of Guadarrama, or from the ramparts of Madrid—the grey convent-palace enthroned on its terraces of rock, majestic amidst the majesty of nature, with the clear sunlight of Castile on its dome and clustering towers; or, as he pauses before the awful portal that opens only to admit the royalty of Spain to the font or the tomb, will feel more sympathy with the enthusiasm of the Spanish friar, than with

1 Cean Bermudez; Los Arquitectos, tom. ii. p. 80.

2 Of the grand Court, he says that it "toca en la vista, como la musica en el oydo, y causa una gustosa suspension en la alma, que la recrea, ensancha y engrandece." p. 10.

3 Anecdotes, vol. i, p. 47.

the flippancy of the English envoy. It is not till the first amazement and delight produced by the solid vastness of the building has abated, that the faults of the Escorial become visible. The eye then discovers that the windows are too small, and the projections wanting in boldness, and wishes for more relief and variety in the long grey façades. Displeased with what he considered the vicious style of contemporary Spanish architects, Toledo has fallen into the opposite errors. They delighted in sudden curves and unexpected angles, intricate mouldings and wreaths of flowers, twisted columns and broken pediments, perplexing the eye with perpetual variety. He, on the other hand, had acquired a better taste amongst the purer models of Italy, and loved breadth and simplicity, and the grandeur of continuous lines and recurring forms. To majesty—certainly the first merit of a great building—he was content sometimes to sacrifice beauty; and hence the monotonous sternness of the fronts of the Escorial. The grand southern front, facing the mountain, is somewhat varied by the imposing height of its central portion, and by the state entrance; that which looks over the plain to Madrid is the most faulty of them all, being broken, yet not relieved, by the palace—a mere excresence, inferior to the rest of the pile in elevation. Without, as within, the mean proportions of the royal residence contrast strangely with the regal

magnificence of the monastery. The gridiron of St. Lawrence could hardly have been furnished with a more inconvenient or unsightly handle.

*Interior.*

It is not until the threshold of the Escorial is crossed that the genius of the architect is fully comprehended. Then as the courts and cloisters successively unfold themselves, it is discerned that Toledo, to a feeling for form, fine as Palladio's, united much of the bold spirit of Michael Angelo. Perhaps no collegiate or conventual building in Europe can show a quadrangle equalling in chaste and solemn grandeur the court of the Evangelists, with its Doric cloisters and stately fountain, embosomed in the massive walls, and shadowed by the great dome, of the Escorial.

*Patio de los Evangelistas.*

*Church.*

The church is one of the happiest examples of classical architecture adapted to Christian ends. So admirable are its proportions, that St. Peter's itself—in spite of its unapproached magnitude,—does not at first sight impress the mind with a stronger sense of its vastness, or awaken a deeper feeling of awe. The sternness of the Doric design, and the sombre ashy hue of the granite pervading the pavement, the walls, and the overhanging depths of the dome, invest this church with a grave religious air, somewhat like that of a Gothic Cathedral, and never to be found amongst brilliant mosaics and many-coloured marbles, seen by the unsoftened light of day. All the pomp of decoration,—the slabs of porphyry and

*Capilla del altar mayor.*

agate, and the capitals and cornices of burnished gold,—has been wisely reserved for the high altar and its chapel, placed apart and raised on many broad steps of dark jasper, "ascending by degrees "magnificent."[1] There rises the lofty retablo of the four orders, gleaming with statues of gilded bronze and columns of precious marble. And there in marble oratories, on either hand, Charles and Philip, with their consorts and royal children, sculptured in bronze, kneel uncrowned before the holy place, forming a group of historical monuments, unsurpassed in interest and in execution, and worthy of a chapel which is perhaps the most splendid and beautiful in the world.

*Materials and decorations of the Escorial brought from all parts of the world.*

Minutely to describe the Escorial in its palmy days, would be to review the elegant arts and manufactures of the age of Philip II., and to enumerate half the products of his superb monarchy—the first that could vaunt that the sun never set on its shores. Italy was ransacked for pictures and statues, models and designs; the mountains of Sicily and Sardinia for jaspers and agate; and every Sierra of Spain furnished its contribution of marble. Madrid, Florence, and Milan, supplied the sculptures of the altars: Guadalajara and Cuenca, gratings and balconies; Zaragoza, the gates of brass; Toledo and the Low Countries, lamps, candelabra, and bells; the New World, the finer woods; and the Indies, both East and West, the gold and gems

[1] Paradise Lost, B. iii., v. 203.

of the Custodia and the five hundred reliquaries. The tapestries were wrought in Flemish looms; and for the sarcerdotal vestments there was scarce a nunnery in the empire, from the rich and noble orders of Brabant and Lombardy to the poor sisterhoods of the Apulian highlands, but sent an offering of needlework to the honoured fathers of the Escorial.

*Artists employed in the decorations of the Escorial.*

Of the artists employed in the subordinate parts of the building, Pompeyo Leoni most deserves notice, as the sculptor of the high altar and the royal monuments. Born in Italy, he came to Spain with his father, Leo Leoni, who had been sculptor to Charles V.; he there amassed a fortune, became a patron of art, and died at

*G. Trezzo.*

Madrid in 1610. Giacomo Trezzo,[1] a Milanese, executed, from the designs of Herrera, the glorious Custodia, a domed temple, sixteen feet high, of gilt bronze and agate (for which Arias Montano wrote the Latin inscription) —a work which cost him seven years' labour, and which was demolished, in 1808, in half that number of minutes, its metal being mistaken for gold by the French troopers of La

*B. Cellini.*

Houssaye. The matchless marble crucifix behind the prior's seat, in the choir, was sculptured at Florence, in 1562, by Benvenuto Cellini, and was the offering with which the gallant artist surprised the Grand Duke Cosmo I. and his

[1] His name is still preserved, though in a corrupt form, in that of a street at Madrid, the "Calle de *Jacometrenzo*." See Ponz. tom. ii. p. 53.

Duchess when they honoured him with a visit.[1] The Duke afterwards presented it to Philip II. who caused it to be conveyed from Barcelona on men's shoulders.[2] The figure is of life size, finely modelled, and well relieved by the black marble of the cross; the head droops on the shoulder; "It is finished" has just parted from the lips, the eyes are closed, and the body, with all its muscles and anatomy developed, and still quivering with the last convulsion of the divine agony, hangs heavily on the arms, and settles into the stillness of death. Never was marble shaped into a sublimer image of the great sacrifice for man's atonement. The chaste woodwork of the choir and library was carved by Josef Frecha; and the indifferent colossal statues of St. Lawrence (over the great portal) and the Hebrew kings and Evangelists (in various external parts of the building), were hewn each from a single block of granite, by Juan Bautista Monegro, both of them Spaniards and sculptors of repute.

*J. Frecha.*

It is now time that we should turn our attention to the painters employed by Philip. In their case only, he seems to have forgotten his usual Spanish predilections. His over-anxiety, perhaps, to secure perfection in all the furniture and decorations of his favourite edifice, induced him to bring to the Escorial, at vast cost, Flemish and Italian painters; of whom some

*Foreign Painters in the king's service.*

1 B. Cellini; Vita, tom. ii. p. 423.

2 Hand-Book, p. 817. For an anecdote of Philip's reception of this noble marble, see chap. i. p. 30.

doubtless infused new and valuable spirit into the school of Castile, while others might have learned far more at Toledo, Seville, or Valencia, than they were able to teach at Madrid. On the whole, Philip would have better attained the object which lay so near his heart, had he more fully entrusted to native genius the embellishment of his beloved monastery.

*Italians. Titian.*

In age, as in fame, the venerable name of Titian stands first on the list of Philip's painters. Although he never set foot in Spain, he may fairly enough be ranked amongst the artists of the Escorial. For his noble "Last Supper," one of the grandest of his religious works, on which his pencil lingered lovingly for seven years, was painted for the convent, and beheld many generations of monks sit at the long table of the Refectory, from whence it has passed into the Queen of Spain's gallery at Madrid. The greater part of the many pictures which he had executed for his imperial and royal friends were collected in the Escorial, filling long suites of conventual rooms with life and beauty. In the palace of the Pardo hung his famous picture, known as the "Venus del Pardo," but in reality representing Jupiter disguised as Satyr, feasting his eyes on the beauties of the sleeping Antiope. The hall of portraits contained no less than eleven from his easel,—likenesses of the Emperor and Empress, Philip II., the great captains, Duke Emmanuel Philibert of Savoy and Fernando Duke

*His "Cena."*

*"Antiope."*

*Portraits.*

of Alba, and several princely personages of Germany,—all of which perished by fire in the next reign. The person of Philip—that "little man "with vast gigantic thoughts in him"[1]—and those marble features that brightened not at the news of Lepanto, nor grew darker on the announcement of the fate of the Armada, have been made familiar to the world by the pencil of this great master. In the days when he sat to Titian, his face always haughty in expression, was not unhandsome; his complexion was fresh and clear; and his hands, which in the portraits usually dally with his sword-hilt, or twirl the silken tassels of his girdle, are remarkable for beauty and delicacy of form. Still the curling lip and cold grey eye betray the false and callous heart within; and beneath the velvet and minivere of the princely gallant we can detect the sceptred-friar of the Escorial.

*Portraits of Philip II.*

Sofonisba Anguisciola,[2] a noble lady of Cremona, was one of six sisters so amiable, and so distinguished in arts and letters, that Vasari calls the house of their father Amilcar, "l'albergo "della pittura anzi de tutte le virtù."[3] The year of her birth has not been noted by any of her numerous biographers, but we gather from her

*Sofonisba Anguisciola.*

1 Howell's Letters, p. 166, 8vo. London, 1726.

2 The facts of this lady's life, which have not been recorded by Ceau Bermudez, I have taken for the most part from "Le Vite de' Pittori, "Scultori et Architetti Genovesi, e de' Forastieri che in Genova operarono; "con alcuni ritratti de gli stessi; opera postuma dell' Illustrissimo Signor "Rafaelle Soprani, nobile Genovese." 4to. Genova, 1684.

3 Vasari, tom. iii. p. 17.

history that it must have been between 1530 and 1540. She displayed her taste for drawing at a very tender age, and soon became the best pupil in the school of Antonio Campi—a good painter of Cremona. One of her early sketches, of a boy with his hand caught in the claw of a lobster, and a little girl laughing at his plight, was in the possession of Vasari, and by him esteemed worthy of a place in a volume which he had filled with drawings by the most famous masters of that great age. Portraiture was her chief study; and Vasari commends a picture, which he saw at her father's house, of three of the sisters and an ancient housekeeper of the family playing at chess, as a work "painted "with so much skill and care, that the figures "wanted only voice to be alive."[1] He also praises a portrait which she painted of herself, and presented to Pope Julius III.,[2] who died in 1555, which shows that she must have attracted the notice of princes while yet in her girlhood. At Milan, whither she accompanied her father, she painted the portrait of the Duke of Sessa, the Viceroy, who rewarded her with four pieces of brocade and various rich gifts.

*Journey to Spain.*

Her name having become famous in Italy, the King of Spain, in 1559, ordered the Duke of Alba, who was then at Rome, to invite her to the Court of Madrid, where she arrived the same year, with a train of two waiting gentlewomen,

[1] Vasari, tom. iii. p. 15. [2] Id. p. 133.

two ushers, and two lackies, and was received with the highest distinction, and lodged in the palace. The first work undertaken by Sofonisba after reposing from the fatigues of her journey, was the portrait of the King, who was so pleased with the performance, that he rewarded her with a diamond worth 1,500 ducats, and a pension of 200 ducats. Her next sitters were the young Queen Elizabeth of Valois, known in Spain as Isabel of the Peace, then in the bloom of bridal beauty, and the unhappy boy, Don Carlos. By the desire of the Pope, Pius IV., she made a second portrait of the Queen, sent to his holiness with a dutiful letter, which Vasari has preserved, as well as the gracious reply of the Pontiff, who assures "his dear daughter in "Christ" that her painting shall be placed amongst his most precious treasures. While in Spain she received from Cremona a portrait of her mother, Bianca, painted by her sister Europa, which was no less approved by the critics of the Castilian court, than grateful to her filial feeling, as a "faithful remembrancer of one so "dear,"[1] from whom she probably was parted for ever. It is possible that her sister Lucia may have sent, at the same time, her admirable portrait of Pietro Maria—a famous Cremonese physician—a grave elderly personage in a furred robe,—praised by Vasari, and worthy of the best Florentine master, which now adorns the

[1] Cowper's Lines on receiving his mother's portrait.

Queen of Spain's gallery, where, strange to say, it is the sole specimen of the powers of the highly-gifted Anguisciolas.[1] Sofonisba held the post of lady in waiting to the Queen, and was for some time governess to her daughter, the Infanta Isabella Clara Eugenia, an appointment which proves that she must have resided in Spain for some years after 1566, the year of that princess's birth.

*Marriages.*

Her royal patrons at last married their fair artist, now arrived at a mature age, to Don Fabrizio de Monçada, a noble Sicilian, giving her a dowry of 12,000, and a pension of 1,000, ducats, besides many rich presents in tapestries and jewels. The newly-wedded pair retired to Palermo, where the husband died some years after; Sofonisba was then invited back to the Court of Madrid, but excused herself, on account of her desire to see Cremona and her kindred once more. Embarking, for this purpose, on board of a Genoese galley, she was entertained with so gallant a courtesy by the captain, Orazio Lomellini, one of the merchant princes of the "proud city," that she fell in love with him out of sheer gratitude, and, if her biographer belie her not,[2] offered him her hand in marriage, which he accepted. It is not recorded whether

1 Catologo, No. 720.

2 "Dal quale," says Soprani (p. 309), meaning the seducing Orazio, "durante il viaggio recevè tali gratie e tanti favori che obligata si stimò, "no solo a darle segni di aggradimento, mà molto più a dedicarle se "stessa, *con offerirsele sposa. Al che havendo acconsentito quel generoso "Signor*, si celebrarono con reciproca sodisfattione le nozze."

she ever revisited her native Cremona. At Genoa she continued to pursue her art, and her house became the resort of all the polished and intellectual society of the republic. Nor was she forgotten by her royal friends of the House of Austria. On hearing of her second nuptials, their Catholic Majesties added 400 crowns to her pension. The Empress of Germany paid her a visit, on her way to Spain, and accepted a little picture, one of the most finished and beautiful of her works. She was also visited by her former charge, the Infanta—now the wife of the Arch-Duke Albert, and with him co-sovereign of Flanders. That Princess spent many hours in talking with her of old times and her family affairs, and honoured her by sitting for her portrait, for which, when it was finished, she presented her with a gold chain enriched with jewels, as a memorial of her friendship. Thus courted in the society of Genoa, and caressed by royalty, she lived to an extreme old age. A medal was struck in her honour at Bologna; artists listened reverentially to the opinions, and poets sang the praises of

> " — la bella e saggia dipintrice
> La nobil Sofonisba da Cremona."[1]

Though deprived of sight in her latter years, she retained to the last her other faculties, her love of art, and her relish for the society of its

[1] Graziani, quoted by Grasselli. Abecedario Biografico dei Pittori Scultori ed Architette Cremonese, p. 22, 8vo. Milano, 1827.

*Saying of Vandyck.*

professors. Vandyck was frequently her guest during his residence at Genoa in 1620 or 1621, and used to say of her that he had been more enlightened in painting by a blind woman than by his own master—no mean praise from the favourite scholar of Rubens.

*Works.*

The works of Sofonisba are now rarely to be met with. In 1824, one only was known to exist at Cremona—a small picture of the "Virgin "giving suck to her Divine Infant"—in the collection of the Signors Bresciani-Carena, which was engraved by Cerasa for a work entitled "La "Pittura Cremonese," published in that year.[1]

*Portraits.*

In portraiture, her skill was little inferior to that of Titian. Of this evidence is afforded by that beautiful portrait of herself—probably one of those seen by Vasari, in the wardrobe of Cardinal di Monte, at Rome, and at Piacenza, in the house of the Archdeacon, or that noticed by Soprani[2] in the palace of Giovanni Geronimo Lomellini, at Genoa,—which is now no mean gem amongst the treasures of the galleries and libraries at Althorp. She has here drawn herself in what the Germans conveniently name a "knee-piece," and perhaps rather under life-size. Her head is small and finely formed, and well set on a graceful neck, and its dark hair drest smoothly and simply; her features are quite Italian and regular, her complexion a clear olive, and her black eyes large and liquid. The

[1] Grasselli. p. 22. [2] Soprani, p. 310.

dark close-fitting dress is relieved only by small white frills at the throat and wrists, and two white tassels hanging on her breast; and her delicate and most exquisitely painted hands seen over the keys of a spinnet. To her right, in deep shadow, stands an old woman,—perhaps she who played at chess with her sisters,—wearing a kerchief twisted turban-wise round her head, and resembling a St. Elizabeth or a St. Anne, in a religious composition of the Caracci. The whole picture is painted in the clear firm manner of the best pencils of Florence.

*Sofonisba Gentilesca.*

Another Sofonisba is mentioned by Palomino, but by no other authority, amongst the foreign painters of this reign. Sofonisba Gentilesca, says that writer,[1] was a lady illustrious in art, who came from France in the train of Queen Isabel of the Peace, to whose household she belonged. She painted miniature-portraits with remarkable skill, and had for sitters their Majesties, the Infant Don Carlos, and many ladies of the Court of Madrid, where she died in 1587.

*Castello el Bergamasco.*

Giovanni Battista Castello was born at Bergamo, early in the sixteenth century, and became the scholar of Aurelio Buso, a Cremonese painter, by whom he was brought to Genoa. There he obtained the patronage of the family of Pallavicina, who sent him to Rome, from whence he returned a painter and architect of great skill. At Genoa he painted many works, in conjunction

[1] Palomino, tom. iii., p. 386.

with Luca Cambiaso—the most famous artist of the proud city. Of these, one of the most noted was the "Last Judgment," in the Church of the Nunziata di Portoria, of which Cambiaso painted the multitudes expecting their doom, and the Bergamese, the Judge and his attendant angels, which was reckoned the finest part of the composition.[1] Castello drew and composed in the style of the Roman school, and his colouring had something of the splendour of the Venetian masters. He painted many works in fresco—representing architectural perspectives, then fashionable decorations of the stately halls of Genoa. The Grillo palace possessed many good specimens of his powers in this style, and of his fine taste in architecture, especially in the chamber in which he painted the "Banquet "of Dido and Æneas." Invited to Spain in 1567, he fixed his residence at Madrid, and received from the King an annual salary of 300 crowns, besides payment for his works. In the palace of Madrid, he painted several ceilings; and he also designed the great staircase of the Escorial—by which he proved himself a compeer worthy of Toledo and Herrera. Dying at Madrid, in 1569, he left behind him a young son, Fabrizio, and a step-son, Nicolao Granelo, who had also been his scholar. Granelo was named painter to the King in 1571—with the slender allowance of fifteen ducats a month, and the

*N. Granelo.*

1 Lanzi. Storia Pittorica della Italia, tom. v., p. 302. 8vo. Bassano, 1818.

younger Castello, having acquired his art from his brother, received the same appointment in 1584, with the yet smaller monthly salary of 600 maravedis. At the Escorial they painted in concert several ceilings, and in the gallery known as the hall of battles, the "Moorish rout at "Higueruelas"—borrowing from an old painting of that subject found at Segovia[1]—and the "Battle of St. Quentin," frescos which deserve little praise, and for stiffness are worthy of the venerable days of Dello. They were afterwards employed to paint in fresco three other battles, in the armoury of the ducal palace at Alba de Tormes. Granelo died at Madrid in 1593; and Fabrizio Castello in 1617, having been continued in his post of painter by Philip III. *F. Castello.*

Florence furnished to Madrid an excellent painter in the person of Romulo Cincinato—who had studied under Francisco de Salviati, at Rome. He was sent to Spain, in 1567, by Don Pedro de Requesens, Spanish ambassador at Rome, and was engaged for the King's service, for three years—at the monthly salary of twenty ducats. He was first employed in painting some frescos in the Alcazar of Madrid; and afterwards in various works at the Escorial, of which some of the best were the pictures of two oratories in the principal cloister. One of these represented the "Transfiguration of our Lord;" and here he introduced a youth under the influence of a *R. Cincinato.*

[1] See chap. ii. p. 80.

demon, in which he imitated the similar figure in Rafael's great Transfiguration. For the spaces over the seats of the choir, he painted four large canvases, in imitation of fresco; of which, one had for its subject the tutelar of the monastery St. Lawrence, Archdeacon of Rome, following his Bishop, St. Sixtus, to prison; and another, the same saint in the presence of the Roman Prefect, who demands of him the treasures of his church, and is shewn, in reply, a company of the Christian poor. The remaining two pictures represented passages in the life of St. Jerome. In 1571, Cincinato was allowed six months' leave to go to Cuenca, where he painted, for the Jesuits' church, three altar-pictures,[1] representing St. Peter, St. Paul, and the "Circumcision of Christ," now in the Academy of St. Ferdinand at Madrid. The "Circumcision" is well composed, the draperies are broad and graceful; the male heads have the noble air which belongs to the school of Rome; but the heads of the Virgin and the other women are not so pleasing. The High Priest, in a robe of curious pale blue, is the most conspicuous figure; he is seated with his back to the spectator, and performs the operation with a long, sharp-pointed knife, like the murderous weapons still made at Albacete for the girdles of the peasantry. The background is filled up with a high arch, supported on pillars, and crossed by an airy gallery,

[1] Ponz., tom. iii., pp. 97-98.

in which three figures are standing. This "Circumcision" is reckoned Cincinato's masterpiece, and was so considered by himself; for, when his friends praised his works at the Escorial, he would say—"there is a shin at "Cuenca that is worth them all." This celebrated shin belongs to the High Priest's left leg, which is thrust out behind him, as he sits with his back turned, so as to display the heel and ancle. It is an accurate representation of a rather clumsy model. Cincinato was afterwards employed by the Duke of Infantado to paint a variety of frescos in his palace at Guadalajara. About 1591 he became a cripple, and disabled from pursuing his profession; but the king permitted him to enjoy his pension till 1600, when he died at Madrid, "universally deplored by the "artists," says Palomino,[1] "for his amiable "manners and eminent ability," and leaving behind him two sons, whose names will appear in a later reign,

*"El zancajo" at Cuenca.*

With Romulo Cincinato, the Spanish ambassador sent from Rome, in 1567, Patricio Caxesi, or Caxes, a native of Arezzo, whom he had engaged for the king's service, on the same terms as his companion. They at first painted together in the Alcazar of Madrid; Caxes was not, however, employed at the Escorial, nor does he seem greatly to have distinguished himself as a painter. The Queen of Spain's gallery possesses

*P. Caxes.*

[1] Pal. tom iii., p. 403,

only one of his works—a large picture of the Madonna, with the Infant Saviour asleep on her lap, and surrounded by adoring angels; the sleeping babe is pretty, but the rest unpleasing, and poorly executed. Having some taste for architecture, in 1570 he was employed to design a high altar for the Church of San Felipe el Real, at Madrid. He long laboured on a translation into Castilian of Vignola's book on the Five Orders, which was at last published in 1593, in folio, with an architectural title page, designed and engraved by himself, and an epistle dedicatory to Prince Philip, who afterwards mounted the throne, as the third monarch of the name. By order of that prince he painted certain works at the Pardo in 1608; and he died at an advanced age, in 1612, leaving a son, by whom he was eclipsed.

*A. and V. Campi.*

Antonio and Vincenzo Campi were the second and third sons of Galeazzo Campi, a painter of reputation at Cremona, whose profession they followed under his instruction, and that of their elder brother, Giulio. They visited Spain in 1583, and were for some time in the service of the King. The best works of Antonio, in his native city, were a "Holy Family,"—in which the divine child was represented as playing with a dove, —painted in 1567 for the church of St. Peter; and the "Decollation of St. John Baptist," and other pictures, executed, with the stucco bas-relief ornaments of a chapel, in 1577—1581, for the church

of St. Sigismund.[1] At the Escorial he painted, for the Vicar's chamber, a large picture, on panel, of the "great Doctor," St. Jerome, wearing, in defiance of all civil chronology, the purple robe of a cardinal, and seated with a pen in his right hand, and his eyes fixed on a crucifix; his left arm resting on an open volume, and its hand twined in his bushy beard; near him were his inkhorn, red hat, and the usual skull and domesticated lion.[2] Antonio was likewise a writer of some reputation, and printed, in 1585, a "Chronicle of Cremona," enriched with some fine engravings by Agostino Caracci, his friend and admirer, and dedicated to Philip II. Pope Gregory XIII. also employed him as an architect, and decorated him with the order of Christ. As a painter, grace was his distinguishing merit, and Coreggio the model of his imitation.[3] The works of Vincenzo Campi at the Escorial, or at least their names, have not been preserved. For his brother's book, he engraved the topographical plan of Cremona; and his best

1 Grasselli, p. 80.

2 Fray Francisco de los Santos (Descripcion del Escorial, p. 68), describes the Saint's beard as "*muy poblada*"—"well peopled," an expression which, though it is merely equivalent to "thick," sounds alarming to English ears. He states the height of the panel at four yards, and its width at two. In the Museo Real, at Madrid, there is a picture exactly answering the above description, except in its measurement which is given (*Catalogo No.* 459), as 7 feet 8 inches high, by 5 feet 1 inch wide, and ascribed to *Bernardino* Campi. The Friar and the Catologue-maker doubtless mean the same picture—the former probably being wrong in his figures, and the latter in the name of the artist.

3 Lanzi, tom iv., p. 137.

picture in that city, was a "Dead Christ, in the "arms of the Virgin," executed for the church of San Facio. Though his colouring was good, he was inferior to his brothers in invention and power of drawing; his best historical works were generally of a small size; and he excelled, in portraiture and in painting fruit and flowers.[1] He died in 1591.[2]

*L. Cambiaso.*

Luca Cambiaso,[3] one of the most famous and most diffuse of the painters of the Escorial, is also esteemed the head of the school of Genoa. His parents having retired from that city on the approach of the Constable Bourbon's army, in 1527, he was born on the 18th of October of the same year, at Moneglia,—a white town that sparkles on its hill-top on the eastern shore of the Ligurian gulf,—and was called after the Evangelist painter, to whom the day is dedicated. He began to paint at ten year's old, under the eye of his father, Giovanni Cambiaso, who evinced good taste in setting him to copy certain works of the correct and noble Mantegna. His progress was so rapid that, at the age of seventeen, he was entrusted to decorate some façades and chambers of the Doria palace, at Genoa, where he displayed his rash facility of hand, by painting the story of Niobe, on a space of wall fifty palms long, and high in proportion,

[1] Grasselli, p. 81. [2] Lanzi, tom. v., p. 138.

[3] For the life of this artist I am in many particulars indebted to Soprani, pp. 35 to 51, where his portrait is engraved.

without cartoons or any drawing larger than his first hasty sketch on a single sheet of paper. While he was engaged on this work, there came one morning to look at it some Florentine artists; who, seeing a lad enter soon after and commence painting with prodigious fury, called out to him to desist. His mode, however, of handling the brushes and the colours, which they had imagined it was his business merely to clean or pound, soon convinced them that this daring youngster was no other than Luca himself; whereupon they crossed themselves and declared that he it was who should one day eclipse Michael Angelo. Cambiaso early acquired great skill in fore-shortening, which he seized every occasion, however difficult, of displaying, quite regardless, if aware, of Rafael's precept, that it should be used sparingly, in order to cause the greater wonder and delight.[1] His knowledge of perspective, composition, and colours, was much improved by the instructions of Castello, in conjunction with whom, as has been already mentioned, he painted for twelve years, "in which "space of time," says Soprani, "was produced the "flower of his works." Amongst his best pictures, of this epoch, were the "Martyrdom of St. George," in the church of that Saint, at Genoa, remarkable for its composition, light and shade, and force of expression; and the "Rape of the Sabines,"

[1] Lodovico Dolce, Dialogo della Pittura, 12mo., Vinegia, 1557, fol. 36, a work said to have been composed from notes left by Rafael.

in the palace of the Imperiali, at Terralba, a large work full of life and motion, passionate ravishers and reluctant damsels, fine horses and glimpses of noble architecture, and with several episodes heightening the effect of the main story. Of this latter picture the fastidious Mengs said, that he had never been more vividly reminded, by any other work, of the chambers of the Vatican.[1]

*Death of his wife, and its effects.*

While in the zenith of his fame and prosperity Cambiaso had the misfortune to lose his wife; a loss which he endeavoured to remedy in some degree by committing the management of his household and children to her sister. This lady, by whose assistance he hoped to lighten his sorrows and cares, proved, however a fertile source of distress; for, as she plied the needle, or whipped the boys, she displayed so close a resemblance to the dear departed, that the widower conceived for her a violent passion, which the canons of the Church did not permit him to gratify by marriage. In 1575, the year of jubilee, he, therefore, set out for Rome to crave a dispensation from the Pope. Passing through Florence he was entertained by Signor Giovanni Battista Paggi, a young Genoese noble, and amateur painter, who carried him, by the desire of the Grand Duke, Francesco I., to meet his Highness in the Gardens of the Prato. The interview was arranged without the knowledge

[1] Lanzi, tom v., pp. 30.

of Cambiaso, who was a man of shy and retiring disposition, and being unexpectedly ushered into the presence of royalty, was utterly confounded by the surprise, and by the fine speeches and compliments of the Duke. The circumstance shows, however, the renown which he had acquired. Arriving at Rome, he had an audience, and kissed the holy feet, of Gregory XIII., to whom he presented two fine pictures as a peace-offering, and then, not without blushing, unfolded his case. But the Pontiff, although he graciously accepted the pictures, was not to be moved by the prayers of the painter, who was therefore obliged to return home, having taken nothing by his journey but the papal benediction and advice that he should dismiss the beloved sister-in-law from his house; which, like a good son of the Church, he did, with many tears.

*Industry.*

Thus disappointed he sought to forget his sorrows in his art, which he pursued with an invention so inexhaustible, and hands so dexterous, that he sometimes painted with two pencils at the same time. His fame obtained for him an order from the King of Spain to paint the martyrdom of Saint Lawrence for the high altar of the Escorial church—a subject which he treated so much to the royal satisfaction, that he received an invitation to the Spanish court. Being averse to leave home, he was only induced to comply with Philip's

*Invitation to Spain.*

request by the entreaties of his friends, and by the hope that Castilian interest at Rome might perhaps enable him to accomplish the marriage after which he was still yearning. He arrived, therefore, at Madrid in 1583, attended by his son, Orazio, and another scholar, Lazaro Tavarone, both of them good fresco painters, and was sent to the Escorial with an annual salary of 500 ducats, besides the price of his works, which were to be paid for on a valuation.

*Works at the Escorial.*

The vault of the choir was assigned to him as the field of his first labour, for which he made a sketch of the required subject, "the Glory of "the Blessed in heaven." This was submitted to Philip, who rejected it, "not understand- "ing," says Soprani, "Cambiaso's extravagant "foreshortenings and figures hovering in the "air; and listening to the counsels of his "monks, who recommended that the heavenly "host should be drawn up according to their "hierarchies and degrees in due theological "order." A design, "more pious than pic- "turesque," being at last agreed on, the artist fell to work with his wonted fury, and so speedily covered vast spaces with a multitude of figures, that the King, according to the expressive Italian phrase, "remained stupid," not

[1] Soprani (page 49) says he received "la somma de scuti cinquecente "il mese per il proprio manteniento"—which seems *more* than is probable, while that in the text seems rather *less* when compared with the allowances given to artists of similar reputation at the Escorial.

being able to believe that the master, with only one assistant, could have accomplished so much. Philip and his fourth Queen, Anna of Austria, (who was also his niece) often visited Cambiaso when at work; and the artist, immersed in his task, sometimes felt a hand laid on his shoulder, which proved to be that of the King of the Spains and the Indies, a discovery that at first must have caused no small discomposure to the man who had so quailed before the advances of a mere Grand Duke. His Majesty one day remarking that the head of St. Anne, amongst the blessed, was too youthful, the painter, with four strokes of his pencil, so entirely altered its air, and so seamed the face with wrinkles, that the royal critic once more "remained stupid," not knowing whether he had judged amiss, or the change had been effected by magic. By means of thus painting at full speed, frequently without sketches, and sometimes with both hands at once, Cambiaso clothed the vault with its immense fresco, in about fifteen months. Though sprinkled over with noble heads and fine figures, the composition, of which the colours are still fresh, cannot be called pleasing. The failure must be mainly attributed to the unlucky meddling of the friars, who have marshalled

"The helmed Cherubim
And sworded Seraphim"[1]

[1] Milton. Hymn on Christ's Nativity, stanza xi.

with exact military precision, ranged the celestial choir in rows like the fiddlers of a sublunary orchestra, and accommodated the congregation of the righteous with long benches, like the congregation of a methodist meeting. The artist pourtrayed himself standing with Fray Antonio de Villacastin, master of the works, who had probably no small hand in the design, on the threshold of the heavenly mansions. The King was so well pleased with the fresco that he paid Cambiaso 12,000 ducats; being 3000 more than the award of the valuers.

*Disappointment, sickness, death.*

The condescensions of Philip now emboldened the love-sick artist to think of craving the royal interposition with the Pope in behalf of his long-wished for marriage. He was cautioned, however, by his acquintances at Court, against preferring so impious a petition, which they said would infallibly cost him the favour of the pious monarch. This fresh disappointment, added to the fatigue and ill effects of painting for many hours together in constrained attitudes, brought on a severe illness, in which he was carefully attended by the royal physicians. But, in spite of their skill, an abcess gathered in his chest, for which they hit on the singular remedy of causing some of his friends to burst suddenly into his room, and revile him as he lay, in the hope that a hearty fit of rage might break the obstruction. The poor man's spirit, however, had sunk under chagrin and disease; he heard,

but heeded not; the rough messengers of mercy confessed the deception with tears; and the patient expired soon after of a broken heart, and an unbroken imposthume, to the great regret of the King.

*Works at the Escorial.*

Besides his great fresco, Cambiaso found time to paint, at the Escorial, two others for the grand staircase, representing "The Risen Saviour ap-" pearing to the Apostles," and several altar-pieces in oil-colours, of which "The Martyrdom " of St. Ursula and the Eleven Thousand Virgins," and the "Triumph of the Archangel Michael," were so indifferent that the King would not permit them to be placed in the proposed sites. So careless and hasty was their execution, that Father Siguenza said of them, that they seemed to have been done, like the coarse daubs sold in the streets, for a dinner. "The Martyrdom of St. " Lawrence," painted at Genoa, for some time occupied the chief place in the high altar, but was removed after the artist's death to make room for another by Zuccaro.

*Character;*

Cambiaso was a man of amiable character, and liberal to poor artists, and on one occasion gave a dowry to the portionless daughter of a brother painter.

*Merits as an artist.*

His works suffered much from the careless haste of their execution; his drawings were easily recognized amongst collectors, by their free bold style, and were so infinite in number and so negligently preserved, that in his own house they were often used by his maid-servant for kindling fires. Of some

of them which fell in the way of Tintoretto, who rivalled the Genoese in rapidity, that artist remarked that they might be of service to an experienced painter, but were enough to ruin the style of a beginner.[1]

*O. Cambiaso.*

The younger Cambiaso was employed for a short time at the Escorial, in painting with the sons of Castello the Bergamese, but returned to Italy in 1586, receiving 50 ducats to defray the cost of the journey.

*L. Tavarone.*

His companion, Lazaro Tavarone, was named painter to the King in 1585, with a monthly salary of 20 ducats, and had a hand in the ungainly frescos in the hall of battles.[2] He afterwards assisted Tibaldi, and finally received, in 1590, 200 ducats for his travelling expenses to Genoa, where he arrived, says Lanzi, "rich in drawings by his master, "ready money, and honour."[3] Cambiaso had been accompanied or followed by a third disciple, Giovanni Battista Castello,[4] a skilful painter of illuminations, who was employed upon the choir-books of the Escorial. He was called in Castile the "Genoese," to distinguish him

*Castello el Genovese.*

1 Ridolfi, part ii., p. 59. 2 See p. 193. 3 Lanzi, tom. v., p. 304.

4 Cean Bermudez mentions a fourth pupil of Cambiaso—one "Juan "Bautista Scorza," as his companion in Spain, whom I take, however, to be identical with this Genoese Castello, from the curious coincidence of the facts of their lives. Both were painters of illuminations, and died at Genoa, in 1637, aged ninety; and each of them is said to have had a son, "who, from a mere merchant, became a prince in Sicily." "Scorza" may have been a nickname of Castello, and by some mistake converted into a rival artist.

from Castello of Bergamo;[1] and he returned to Genoa about the end of the century.

*F. Zuccaro.*

On the death of Cambiaso, Philip invited Paul Veronese to the Escorial, but that fine master could not be induced to quit Venice. The Count of Olivarez, Spanish ambassador at the Vatican, then sent over Federigo Zuccaro, a painter whose reputation, acquired not only in Italy, but in England, France and Flanders, exceeded his merits as much as it fell short of his inordinate vanity. He was the son of Ottaviano Zuccaro, a second-rate painter of San Angiolo in Vado, in the duchy of Urbino, and was born there in 1543. Having learned somewhat from his father, he was sent, at an early age, to study at Rome, under his elder brother Taddeo, who had earned considerable distinction as a painter of frescos. There he made rapid progress, and soon despised the fraternal counsels; for Taddeo having presumed to correct some parts of a fresco with which his scholar was adorning the front of a house, the retouchings were immediately cut out of the plaster by the exasperated tyro. A consequent quarrel led to a separation between the brothers, who, however, were afterwards reconciled; for Taddeo dying in 1566, was buried near Rafael, in the Pantheon; and Federigo inscribed a boastful and fulsome epitaph on his tomb. The frescos of the cupola of Santa Maria in Fiori, at Florence, being left

[1] See p. 191.

unfinished by the elder brother at his death, they were completed by the younger, much to the satisfaction of the Grand Duke, and probably were the cause of his being appointed by Gregory XIII. to execute some paintings in the Pauline Chapel at the Vatican. Sustaining, however, some real or imaginary injury from certain of his acquaintance, Zuccaro took his revenge by painting an allegory on the subject of calumny, wherein he pourtrayed the offenders with the auricular head-gear of Midas, which he irreverently hung over the portal of St. Luke's church, on a day of festival; an outrage for which he lost the papal favour, and was forced to leave Rome. His patron, the Cardinal of Lorraine, befriended him in this difficulty, and sent him to Paris, where he obtained employment for some time, and whence he went to Antwerp, to make cartoons for the tapestry-workers. He afterwards visited Holland, and also passed into England, where, says Horace Walpole,[1] he arrived in 1574, but did not long remain. It appears, however, that he was in this country in 1580, that being the date on his portrait—now at Hampton Court—of Queen Elizabeth's huge porter—"the jolter-headed giant" of the pleasures of Kenilworth in Scott's romance. He likewise painted the Queen herself, and her prisoner, the unhappy Mary of Scotland. Two of his portraits of the English princess are now at Hamp-

*Travels.*

[1] Works, vol. iii., p. 121, 4to. London, 1798.

ton Court, and one of them—that wherein she is drawn at full length, fantastically attired, and musing in a forest—is inscribed with some mysterious Latin mottos, and some bad English verses of her own composition.[1] Many old English houses still possess portraits by Zuccaro, of their members who figured at the Court of Elizabeth. From London, the roving artist seems to have moved southward to Venice, where he painted with Paul Veronese and Tintoretto, in the Great Council chamber of the Doge's palace. Thence he ventured to return to Rome; where he found the Pope's anger mollified by time and distance, and was permitted to finish his labours in the Pauline Chapel.

*Journey to Spain.*

It was now that he attracted the notice of Olivarez, who sent him, in 1585, to Spain, as the best artist that Rome could furnish. He was engaged at the large annual salary of 2000 crowns, and arriving at the Escorial early in 1586, was received by the prior with almost regal honours.

*Works at the Escorial.*

His first works were six paintings on canvas for the high altar,—"The martyrdom of "St. Lawrence," "Christ at the Column," and "Christ bearing his Cross," for the compartments of the second story; and the "Assump- "tion of the Virgin," "Our Lord's Resurrection," and the "Descent of the Holy Ghost," for those of the third, which were all fixed in their places

[1] Ibid, and also Mrs. Jameson's agreeable Hand-Book to the Public Galleries, p. 406.

before the King saw them. But observing that neither the courtiers, nor the monks, said anything in praise of these pictures, but preserved a doubtful silence, Zuccaro bestowed far greater pains on the "Nativity of the Saviour," and the "Adoration of the Kings," intended for the lowest division of the altar, which lay more fully, than the others, within the ken of criticism. When finished he submitted them to the inspection of the King, confident of applause, and modestly remarking that the force of painting could no farther go. Philip, however, was neither to be blinded by his fame, nor awed by the assurance of this spoiled favourite of courts. Looking at the pictures for some time in contemptuous silence—in which Titian has left evidence that his aspect must have been sufficiently chilling—he, at length, enquired whether those were eggs in the basket of a little shepherdess, in the "Nativity," who seemed hastening to lay her offering at the feet of the Virgin-mother. The artist answering yes; the King quietly hinted that the said eggs, besides being ill-painted, were somewhat out of place in the basket of a damsel, running at full speed, and purporting to be a shepherdess coming at midnight from the fold, unless, indeed, her flock consisted of fowls; and, turning on his heel, left the Italian not a little disconcerted by the unusual event of meeting with criticism which was not flattery.

*Criticism of Philip II.*

In fresco painting, to which he next applied

*Condemned frescos.*

himself, Zuccaro was not more fortunate. Six pieces, which he executed in the cloisters, were condemned by the King, and afterwards effaced, excepting one representing the "Incarnation of "our Lord." Having laid the blame of this failure on his disciples who had assisted in the work, he was ordered to execute, entirely with his own hand, the "Mystery of the Conception," which proved, however, as unsatisfactory as the rest. It must be admitted that Philip behaved on the occasion with great kindness and generosity: dissembling his displeasure, and, having borne with the artist for three years, he finally sent him away rejoicing, with payment, says Palomino, at the rate of 6000 ducats a year,[1] or, according to Cean Bermudez, with a present of 900 over and above his pension, a gold chain, a string of pearls, and undiminished self-esteem. His "St. Law- "rence," was dismissed from the high altar to a small chapel of the palace, and the "Nativity" and "Epiphany" to the hall of the convent; while his other pictures, which their lofty position rendered less obnoxious, were suffered to retain their places. On the painter's departure, his friend, Fray Antonio de Villacastin, kissed the King's hand, and thanked him for the munificence he had shown. "It is not Zuccaro "who is to blame," replied Philip, "but those who "brought him hither." Zuccaro's failure in Spain does not appear to have damaged his reputation in

*Remark of Philip II.*

[1] Palomino, tom. iii., p. 402.

Italy. There he was caressed by the great, and employed by the church as before, founded, and was chosen first president of the Academy of St. Luke, at Rome, under the patronage of Sixtus V., built himself a fine house there on the Pincian hill, became a member of the literary Academy, "dell' Insensate," under the whimsical title of "Il Sonnachioso;" published several works on the arts,[1] and dying at Ancona, in 1609, was buried there with great pomp. His portrait, engraved in Walpole's Anecdotes of Painting in England, represents him in the prime of life as a handsome man, with regular features, and a fair complexion.

*B. Carducho.*

Zuccaro brought with him, from Italy, his Florentine disciple, Bartolomeo Carducci, or Carducho, as he was called in Spain, who was born in 1560, and who practised in Castile, during two reigns, the three arts of painting, sculpture, and architecture, of which he had studied the two last under Bartolomeo Ammanati, at Florence. He was retained by Philip II. at the yearly salary of 50,000 maravedis, (somewhat under £.20) besides the price of his works,—slender emoluments, which, however, he declined to resign, although invited to the court of France by Henry IV. At the Escorial he painted several altar-pieces in oils; and the frescos which fill

*Works at the Escorial.*

[1] Of these the best is entitled, "L'Idea de' Pittori, Scultori et Architetti "del Cavalier Federigo Zuccaro, folio. Torino, 1607," in which (p. 5) he informs us of his adoption of the style of "The Drowsy."

the spaces between the book-cases and the cornice of the library, and which illustrate, and are not unworthy of Tibaldi's allegorical ceiling that overhangs them. Each compartment relates to the science allegorized immediately above it; and some of them display a curious choice of subject. Thus the force of eloquence is symbolized by a Hercules, out of whose mouth proceed chains of silver and gold to bind the nations; and Arithmetic is represented by the wise King of Israel seated at a table and resolving the problems proposed by the Queen of Sheba. He likewise painted for the church of San Felipe el Real, a "Descent from the Cross," which reminded Cumberland of the style of Rafael.[1] On the death of his royal master, Carducho was confirmed in his post of painter by Philip III., whose esteem he enjoyed, and at whose court he lived and laboured at Valladolid till 1606. He was then sent to the palace of the Pardo to paint the ceiling and model the plaster ornaments of the southern gallery; and died there in 1608. His works were distinguished by their accurate drawing, harmonious colouring, and imitation of the antique. A fastidious taste led him to touch and retouch his pictures repeatedly, in order to attain his own high ideal of excellence, of which he was wont to say that he wished those profoundly versed in art, and not the vulgar herd, to judge. "Prudence and disinterested-

[1] Anecdotes, vol. i., p. 122.

"ness" a rare and happy combination, "were" says Cean Bermudez, "his peculiar virtues."

*Good-natured criticism.*

Expressing, one day, his admiration of a picture, newly finished by a brother artist, a scholar of his own drew his attention to a badly drawn and misplaced foot. "I did not observe it;" replied he, "it is so concealed by the difficult excellence "of this bosom, and those hands,"—a piece of kindly criticism that deserves to be recorded. Carducho left two daughters, but no sons. The honours of his name, however, were worthily worn and extended by his younger brother and disciple, Vincenzio, who became one of the most eminent painters in Castile.

*P. Tibaldi.*

Pellegrino Tibaldi was born at Valdelsa, a village in the Milanese, where his father followed the trade of a mason, in 1522, or, according to another account, in 1527. Being early removed to Bologna, he there studied painting, sculpture, and architecture, the first, it is said, under the elder Ramenghi, a pupil of Rafael. In 1547, he went to seek improvement in the galleries and churches of Rome, where he addicted himself to the study of Michael Angelo, and to the imitation of his style. Having painted some works in the castle of St. Angelo, he returned to Bologna, and there executed in the Institute a series of frescos, on subjects taken from the Odyssey, which fixed his reputation. He afterwards went to Loretto to paint the chapel of the Cardinal of Augsburg, and also painted some

esteemed works in the Merchants' House, at Ancona. Twenty years of his life were devoted to the study and practice of architecture and sculpture; he was chosen by St. Charles Borromeo to build his college, or "Palace of Wisdom," at Pavia; and at Milan he became intendant of works in the renowned Cathedral, which, begun in the days of the old Visconti, owes its splendid crest of marble spires to the magnificence of Napoleon. Here he designed the choir; and he has also left other proofs of his architectural powers in the churches of Milan. In sculpture his name stood so high that some of his plaster designs were used as models by Annibal Caracci, in painting the gallery of the Farnese palace.

*Invitation to Spain.*

Invited to Spain by Philip II., this distinguished master arrived, in 1586, at the Escorial, where his first works were some frescos, in the Camarin, or little chamber behind the high altar, representing "Abraham paying tithe to Melchi-"zedic," and "Elias fed by an Angel in the "Desert." The King was much pleased with these specimens of Tibaldi's powers, and directed him to supply the place of Zuccaro's condemned frescos in the great cloister, with others on subjects belonging to the legend of the Blessed Virgin. For the same cloister he painted several other works, amongst which three oil pictures, adorning an oratory, and representing "The "Raising of the Cross," "The Crucifixion," and

"Our Lord taken down from the Cross," were remarkable for the skill of their difficult foreshortenings. He also painted in oils, for the high altar, the "Martyrdom of St. Lawrence," the "Nativity," and "Epiphany," which still exist there, having superseded those by Zuccaro. This gorgeous altar must have been built under an evil star, for these pictures were little better than their predecessors. St. Lawrence, extended on his grid-iron, is ill painted, and far too large; for had he really been of that gigantic stature, the pigmy Roman cooks, who stand around, and whom he facetiously requested to turn him that both sides might be equally broiled and fit for eating,[1] would have found their functions dangerous as well as difficult. The King approved of his work when he saw it on the easel, but was disappointed with its effect in the altar. Tibaldi's greatest achievement at the Escorial was the fresco of the ceiling (194 feet long by 32 wide) of the noble library, where the books still glitter in their cases, with their gilt edges turned outwards, as they were left by the first librarian, Arias Montano. This ceiling is divided into seven compartments, each of which contains an allegorical representation of a science. It displays a profusion of various and beautiful figures, brilliantly coloured, and of colossal size; the design is adapted with admirable

*Frescos in the Library.*

1 "Mira miserable," said the valorous martyr to his executioner, "que "ya tienes assada una parte de mi cuerpo: buelvele, paraque la otra se "asse, paraque sazonadas mis carnes puedas comer de ellas," &c. Villegas, Flos Sanctorum, p. 380.

skill to the archings of the roof; and the whole affords a proof of the artist's acquaintance with the frescos of the great Florentine. The Caracci were wont to call Tibaldi, on account of the combined grandeur and softness of his style, "the "reformed Michael Angelo,"[1] a proud but hardly merited title, for he had not proved the giant's armour which he had assumed, and when he copied the exaggerated forms of his illustrious model, the mighty soul which inspired them was too often wanting. For his labours at the Escorial, Philip rewarded Tibaldi with 100,000 crowns,[2] and the dignity of Marquess in the Milanese states, by the title of Valdelsa, the hamlet where his father had carried the hod. He did not long enjoy these gifts, for he died soon after at Milan, in 1592.

*Flemish artists. A. More.*

Flanders, as well as Italy, furnished to the King of Spain its contingent of painters. Sir Anthony More, one of the best portrait-painters of his day, and no less famous in London than at his native Utrecht (where he was born in 1512), was the scholar of John Schoorel, and afterwards travelled in Italy. Cardinal Granvelle introduced him to the service of Charles V., by whom he was sent to Portugal to paint some of the royal family. He had previously painted Prince Philip, and his

1 Lanzi, *tom.* v. p. 46.

2 Pacheco (p. 94) states the sum at 50,000 crowns, in which he is followed by Palomino (tom. iii. p. 408); Cean Bermudez, however, whom I have taken as my authority, is borne out in his statement by Malvasia; Vite dei Pittori Bolognesi, tom. i. p. 170, 4to. Bologna, 1678.

pencil was the means of making that marrying monarch and the two first of his four queens, the Maries of Portugal and England, acquainted with each other's persons. In England, More was munificently entertained, and probably received his knighthood; he frequently painted Queen Mary, who presented him with a hundred pounds and a gold chain, and allowed him a hundred pounds a quarter whilst he remained in her service; and he was largely employed by the Howards and the Russells and other grandees of the court.[1] His portraits of the Queen accord with the earlier ones by Holbein, and represent her as a woman not handsome, yet not unpleasing, of a fair complexion and dignified presence, and bearing in her somewhat pensive eyes nothing akin to the horrible epithet which history—justly, perhaps, but most invidiously—has wedded to her name. One of these, a half-length, is in the Queen of Spain's gallery; another, a fine full-length picture, adorns the collection of the Duke of Wellington, at Apsley House. More was much about the person of Philip, then King of England and Naples, and probably painted that portrait of him,—in armour, and bareheaded, out of deference to the Queen—which poor Mary, who privately suspected her husband of cowardice, begged for, in her joy and surprise at hearing of

*In England.*

[1] For this life I have consulted Horace Walpole's Anecdotes of Painting Works, in England.—Vol. iii. p. 106; and Descamps, Vie des Peintres Flamandes, &c. tom. i. p. 98.

his presence at the field of St. Quentin.[1] When Philip went to Spain to take possession of the throne, More followed him to Madrid, and for some time basked in the full sunshine of royal favour. All of a sudden, however, he withdrew to Brussels with a haste that betokened disgrace and alarm, and for some cause which has never been satisfactorily explained. One account is, that the King, visiting More according to custom, laid his hand upon his shoulder as he stood at the easel, a familiarity which the artist returned by rudely rapping the royal knuckles with his maul-stick, or according to another version of the story daubing them with carmine. The attendants stood aghast, and the story getting wind, the officers of the Inquisition prepared to apprehend the playful Fleming. Philip, however, treated the matter as a jest, good naturedly gave the painter warning of his danger, and enabled him to escape; and some time after even invited him back to Court, an invitation with which More did not think it safe to comply. Neither Palomino nor Cean Bermudez, however, mention this coarse and dangerous pleasantry, and they allege the jealousy and dislike of the courtiers as the cause of the painter's sudden evasion. The former[2] asserts that More was so much an object of royal favour and courtly envy, that he had

*In Spain.*

[1] Gregorio Leti; Vie d'Elizabeth, Reine d'Angleterre, tom. i. p. 307, 8vo. Amsterdam, 1703.

[2] Palomino, tom. iii. p. 361.

like to have been cast into the prison of the Inquisition, on a charge of bewitching the King. The latter writer describes him as being "very "much the courtier, and living like a gentleman of "grave and majestic manners,"—a sort of person not likely to play tricks on a King of Spain. Whatever were his reasons for leaving Madrid, he was kindly received at Brussels by the Duke of Alba, governor of the Low Countries, and painted the portraits of that iron commander and some of his mistresses. To the artist's sons lucrative posts were given by the Duke, who is even said to have suppressed the letters which invited him back to Madrid, that he might not be deprived of his society and services.[1] His declining years were spent in ease and opulence—the fruits of successful toil at the Courts of England, Portugal, and Spain; and he died, aged seventy-six, at Antwerp, in 1588. The hall of portraits, in the palace of the Pardo, contained sixteen of his pictures of royal and noble personages, which perished with those of Titian. Though he chiefly addicted himself to portraiture, he executed some pictures on religious subjects, and was engaged when he died in painting the "Circum-"cision of our Lord," for the Cathedral of Antwerp. His works are usually finished with great care, and sometimes are coloured in the rich style of Titian. In the long gallery at Althorp, there is a fine specimen of his powers, in the por-

[1] Descamps.

trait of himself; from which we learn that he was a tall stately man, with a good, though somewhat rugged countenance, and red hair and beard; that he wore a dark doublet with sleeves of shining black satin, and a heavy gold chain passed twice round his neck; and that he went attended by a huge brindled wolf-hound.

*M. Coxie.*

Michael Coxein or Coxie[1] was born at Mechlin in 1497, and first studied there under Van Orlay, and afterwards went to Rome. Thence he returned with an Italian wife, and a portfolio filled with sketches from the works of Rafael, which, as occasion served, he reproduced as his own, a piece of audacious larceny at last exposed by his countryman Jerome Cock, who published an engraving from the school of Athens, and thus whispered to the Flemish churchmen the source whence Coxie had stolen saintly figures for their shrines. Philip II. employed him to make a copy of Van Eyck's picture, at Ghent, of the "Triumph of the Lamb;" a work which the dexterous plagiary carried with him to Madrid, where it was placed over the altar of the chapel of the Alcazar. At the Escorial he painted several pictures for various altars and oratories, such as "Christ and the Virgin interceding with "the Father Eternal," "St. Joachim and St. "Anne," and "David cutting off Goliah's head." He likewise painted the "Resurrection of our "Lord" for the barefooted Carmelites of Medina

[1] Descamps, tom. i., p. 57.

del Campo. Returning to Mechlin with considerable wealth he built himself three houses, and adorned them with his own pictures. He retained his faculties and industry to the age of ninety-five, and died in 1597, of a fall from a scaffold while painting in the Hotel de Ville, at Antwerp. Notwithstanding his pilferings, he was an artist of considerable skill, and left in the church of our Lady, at Antwerp, a "Holy "Family," which was praised by Rubens. The Royal gallery of Madrid possesses two of his works, of which one is "the Death of the "Virgin,"[1] a large panel, bought for a great sum by Philip II. from the Cathedral of St. Gudule, at Brussels. The other is "St. Cecilia playing "on the organ,"[2] a composition in which imitation of Rafael is very evident, especially in his occasional poverty of colour; the saints' hands are clumsy, the heads common-place, and none of the figures pleasing, except a pretty little amber-haired angel in the act of singing.

*A. Pupiler.*

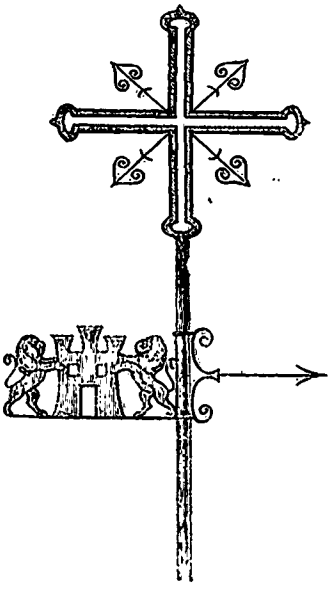
Antonio Pupiler was a Fleming whom Philip took into his service, in 1556, at the salary of 350 crowns annually, and employed at the Pardo, and afterwards, in 1567, to copy a retablo at Louvaine. It is not known whether he returned to Spain, nor have any of his works survived the ravages of time, and the fire at the Pardo.

*U. Staenheyl.*

In Ulric Staenheyl, a soldier of his German body-guard, Philip II. found an artist conversant

[1] Catalogo, No. 1508. [2] Id. No. 499.

with painting on glass; and he accordingly, in 1566, employed him in that capacity, with an annual salary of 260 ducats, and exemption from military duty.



# CHAPTER V.

REIGN OF PHILIP II. 1556—1598.—CONTINUED.

*Artists of Castile.*

CASTILE in this long reign produced many painters, who were neither excelled in skill, nor have been eclipsed in fame, by the ablest of their Italian or Flemish rivals.

*L. Morales.*

First in age, and perhaps also in reputation, comes Luis Morales, upon whom the admiration of his country, or the devotional character of his works, has conferred the title of "the Divine." He is the first Spaniard whose genius and good fortune have obtained him a place amongst the great painters of Europe. Like many of those who have most strongly influenced the mind or taste of their age, he lived and laboured in obscurity, and the records of his life are meagre and contradictory. Born at Badajoz about 1509, he is absurdly said by Palomino[1] to have been a pupil of Campaña, at Seville, a master who

[1] Pal. tom. iii. p. 384.

did not arrive in Spain till 1548. Cean Bermudez, with more probability, supposes him to have studied his art at Toledo, or Valladolid; and he seems to have practised it for the greater part of his life in Estremadura, chiefly painting for churches, and for the oratories of private mansions. By a baptismal entry in the register of the Cathedral of Frexenal, a small town on the Andalusian border, it appears that he was residing there in November 1554, when his son Cristobal was baptized in that church, and that the name of his wife was Leonora de Chaves. In or shortly before 1564, he was commanded to repair to court, by Philip II., to paint some pictures for the newly-founded monastery of the Escorial. Presenting himself in magnificent attire, little suited to his condition, his ostentation is said to have displeased the King, who at first ordered his dismissal, with a sum of money, but was mollified by the gallant painter's declaration that he had spent all he had in order to appear in a manner befitting the dignity of his Majesty.[1] He seems, however, to have painted during his residence at court, only a single picture, "Christ going to "Calvary," given by Philip to the church of the Jeronymites, at Madrid; nor did any work of his form part of the original decorations of the Escorial. After his return to Estremadura his fortunes began to decline. As old age drew on,

*Visits the Escorial.*

[1] Pal. tom. i. p. 178.

he lost the steadiness of hand, so necessary in his profession; his eyesight failed him; and he fell into extreme poverty. By a writing, discovered by Cean Bermudez, in the archives of the Cathedral of Frexenal, we find him, in February 1575, selling, for 100 ducats, some vines which he possessed in the Vega of Merida. His wretchedness was somewhat relieved, in 1581, by the timely visit of the King to Badajoz, as he returned from taking possession of his newly-acquired kingdom beyond the Guadiana. The poor, disabled painter, appearing in the royal presence in a garb very different from that in which he had flourished at the Escorial, attracted the notice of Philip. "You are very old, Mo-"rales," said he. "Yes, sire, and very poor," replied the artist. Turning to his treasurer, the King immediately ordered the old man a pension of 200 ducats out of the crown rents of the city "for his dinner;" when Morales interposed with the question, "and for supper, sire?" —a stroke of dexterous begging, which Philip, being in a humour to be pleased, rewarded with another hundred ducats. "Here may be seen," says Palomino, "the liberality of that great "monarch, and the discreet wit of the vassal in "profiting by the occasion, and speaking at the "right time, which is a great felicity."[1] Morales did not long enjoy the royal bounty; for he died five years afterwards, in 1586. Badajoz has

*Last interview with the King.*

[1] Pal. tom. iii., p. 385.

done honour to the memory of its great painter, by naming after him the street in which he lived.[1]

*Self-taught genius.*

Morales was the first artist born and bred in Spain who invested the religious thought and feeling of his native land with the beauties of Italian expression. Pure and graceful in design, and rich in the harmonies of colour, his works might have been painted in the schools of Rome, amongst the models of ancient art, and in the inspiring companionship of Rafael and Fra Bastiano. But, as pictures by the great foreign masters were rarely to be met with out of the royal collections, it is probable that his acquaintance with the creations of Italian art began and ended with his short residence at court, when his style was, doubtless, as mature as his age. He may, indeed, have benefitted in his youth by the instructions of travelled artists, and may have been numbered amongst the scholars of Berreguete. Nothing, however, is certain, except that he far excelled any painter who could possibly have been his instructor. He stands, therefore, in art amongst the few of whom it can be said that each

> "was author of himself,
> And knew no other kin."[2]

He discovered for himself many of the secrets of his craft, and triumphed over its difficulties by the mere force of genius. At the distance of three centuries we may still regret that his noble

1 Ponz, tom. viii., p. 162.

2 Coriolanus, Act i. Sc. 3.

pencil, not excelled at the Escorial, and not unworthy of the Vatican, should have been doomed to ill-requited and inglorious toil in the wilds of Estremadura.

*Subjects and style.*

The subjects of Morales are always devotional; and those few by which he is known out of Spain, generally of a doleful cast. It is not, however, with the ghastly sufferings of the body that, like Spagnoletto, he chiefly deals, but with the nobler sorrows of the soul. The Virgin, whom he offers to the contemplation of the pious, is never the fair young mother, smiling on the beauty of her Babe divine, but the drooping Mater Dolorosa, wan and weary with unutterable anguish. His Christ is in every feature "the Man of Sorrows "and acquainted with grief," wrung with the agonies of the garden, or bearing on his brow the damps and paleness of death. Here the prostration of physical force and the wasting frame is drawn with terrible truth, as if Morales had groped his way into the vaults of the Inquisition, and there chosen for a model some lean heretic Carthusian (if such there were) writhing in the grasp of the tormentor. Our Lord fainting under his Cross was a theme which often engaged his pencil, and finely displayed his powers. His conception of this sublime subject recalled to the recollection of Cumberland,[1] Rafael's famous "Spasimo," and his execution, the manner of Da Vinci. The Louvre possesses a very fine picture

[1] Anecdotes, Vol. i., p. 76.

of this kind, by his hand, in which the head of the Saviour much resembles that striking head of "Christ with the crown of thorns." in the Queen of Spain's gallery,[1] perhaps, the finest of all his works, for richness of colour and intensity of feeling. So few of his larger works have found their way out of his native province, that it has been said that he never painted a full-length figure. This, however, is disproved by his "Crucifixion," overlooked by the French in stripping the Cathedral of Badajoz; and still more by the altars of the once proud temple of the military monks at Alcantara, and of the village church of Arroyo del Puerco, a desolate hamlet on the road from Alcantara to Truxillo. The first of these contains a St. Michael and St. John, and other pictures by Morales; the second, sixteen of his grandest works, which, though noticed in the Dictionary of Cean Bermudez,—Soult's hand-book for Spain,—escaped the keen glance and iron gripe of that picture-pilfering commander, whose troops long occupied the place. The best of them are the grand "Christ and "Joseph of Arimathea," "St. John," and "Christ "bound"—three-quarter length—"Christ at the "Column," and the "Descent from the Cross." "Though chilled and dirty, they are, at least, "pure,"[2] and uninjured either by care or neglect. "The Saviour's Circumcision," in the Queen of

[1] Catalogo, No. 120.

[2] Hand-book, p. 546, which contains the single account of these fine pictures which I have met with in any foreign work on Spain. Cean Ber-

Spain's gallery,[1] though defective in composition, and injured by the stiffness of some of the figures, is remarkable for the serene beauty of the female heads, especially of the taper-bearing maidens, who attend upon the Blessed Virgin.

*Careful finish.*

The works of Morales were always painted on panel. The labour bestowed on their execution, fully accounts for their scarcity. His pencil lingered on a head, or on a fold of drapery, with the fond and fastidious care of the early Florentine masters. He finished his faces with a smoothness sometimes excessive, and in the curious elaboration of the hair, he was rivalled neither by Durer, delighting in hyacinthine ringlets, nor by Denner, matchless in depicting the stubbly chins of grey-beards, and old women. Like Parmegiano, he worked on the amber locks of his cherubs till "they curled like the little rings of the vine;"[2] each particular hair was expressed, and the whole seemed ready to wave at a breath.[3] His colouring, rich though sober, is sometimes cold and greyish; and in his full-length figures the drawing is too often incorrect. But the fine feeling of his countenances, and the roundness of his forms, give his works a charm which seldom belongs to those of his Spanish contemporaries.

mudez, who, probably, never saw them, merely notices them in his list of the works of Morales as "sixteen historical subjects;" and I find no mention at all of their existence in Ponz.

1 Catalogo, No. 110.

2 Jeremy Taylor, Sermon on Marriage. Works, vol. v. p. 259—15 vols. 8vo. London, 1828.

3 Palomino, tom. iii., p. 384.

He had few disciples, and those few,—amongst whom was his son, possibly the Cristobal whose birth has been recorded,—were mere feeble imitators of his style, who exaggerated his faults, and were devoid of his inspiration. Their dismal Madonnas, and chalky Eccehomos have, however, frequently been laid at his door, to the damage of his reputation. The best of the band was Juan Labrador, who chose a humbler walk of art, and painted fruit and flower pieces, which were admired for their truth and brilliancy of colour, and their fresh-gathered leaves empearled with transparent dew-drops. He died at Madrid in 1600.

*Scholars. Morales the younger.*

*J. Labrador.*

Alonso Sanchez Coello,[1] the first of the great Spanish portrait-painters, and the Velasquez of the court of Philip II., has been erroneously called by several writers a Portuguese. Cean Bermudez, however, reclaims him for Spain, and on the authority of the heralds of Santiago, asserts that he was born at Benifayrô, in Valencia, early in the sixteenth century.[2] Nothing of his early history has been preserved, nor is it known where he acquired the rudiments of his art. His style, however, appears to have been formed on Italian models, and he left several careful and excellent copies of the works of Titian. In 1541, he was

*A. Sanchez Coello.*

1 Pacheco, p. 589, and Palomino, tom. i., p. 178—ii., p. 388.

2 To the fact of his being a Spaniard, a doubting and reluctant assent is given by Dom Cyrillo Volkmar Machado,—the Portuguese Pilkington,—in his "Collecção de Memorias relativas a's vidas dos Pintores, e Escultores, "Architetos, e Gravadores Portuguezes, e dos Estrangeiros, que estiverão "em Portugal—4to. Lisboa, 1823," p. 66.

residing at Madrid, where he married Doña Luisa Reynalte. In 1552, he accompanied Anthony More to Lisbon, and there entered the service of the Infant Don Juan of Portugal. On the death of this prince, he was recommended by his widow, the Spanish Infanta Juana, daughter of Charles V., to her brother Philip; and returning to Spain, he became painter-in-ordinary to that monarch, on More's hasty retreat from Madrid. There his genius and address obtained for him a distinguished position at court; he enjoyed the full confidence of the King, and was usually in attendance on his person. Philip was wont to call him "his Portuguese Titian," in allusion to his residence at Lisbon; and from any royal progress, in which the favourite painter did not accompany him, he would write to him as his "beloved son "Alonso Sanchez Coello." At Madrid the artist was lodged in the treasury buildings contiguous to the palace, and connected with it by a private door, of which Philip kept a key, and by which he sometimes surprised him at table in the midst of his family. At other times, the King, loosely arrayed in a morning gown,[1] would steal softly into the studio, and laying his hand on the painter's shoulder, compel him to remain seated and pursue his labours, whilst he looked on, or lounged over other pictures. These familiarities, more flattering perhaps than agreeable, Sanchez

*Favour with Philip II.*

[1] This morning gown affords Cumberland an opportunity of making a singular blunder, which I have noticed in the Preface.

Coello appears to have received with all due modesty, never forgetting, as was alleged of More, the awful distance which separated even the most playful King of Spain and the Indies from his painter-in-ordinary. More fortunate than the Fleming, he was the favourite, not only of the monarch, but also of the court and of the whole royal house and its allies. The Popes Gregory XIII. and Sixtus V., Cardinal Alexander Farnese, and the Dukes of Florence and Savoy bestowed on him tokens of their admiration. "Seventeen royal personages," says Pacheco, "honoured him with their esteem, and "would sometimes recreate and refresh them-"selves under his roof, with his wife and chil-"dren." His table was never without some nobleman or worshipful gentleman for a guest; and the Infant Don Carlos, the Archbishops of Toledo and Seville, Cardinal Granvelle, and Don Juan of Austria, the hero of Lepanto, were amongst his familiar friends. The two large court-yards of his house were often thronged with the horses, litters, coaches, and chairs of the nobility and the ambassadors. To maintain this expensive hospitality, his pencil must have commanded a noble revenue. At his death in 1590, according to Palomino, the 75th year of his age, he left a fortune of 55,000 ducats, part of which went to endow an hospital for orphans at Valladolid.

*Royal and noble friend.*

An anecdote related by Porreño,[1] the biographer

*Anecdote of Philip II.*

[1] Dichos y Hechas, p. 329.

of Philip II., shows how high the artist stood in the estimation of the court. Don Diego de Cordoba, chancing to see exposed for sale some wretched portraits of the King, in a fit of loyal indignation rushed into the royal presence, and besought his Majesty to follow the example of Alexander the Great, and "grant to Alonso San-"chez, or some other famous painter," the exclusive right of depicting his gracious countenance. "Let the poor daubsters live," said the King, "so long as they misrepresent our faces, and not "our behaviour." Lope de Vega, who, amongst the myriad subjects of his fluent pen, frequently sang the praises of painting and its professors, has given an honourable place in the ninth silva of his "Laurel de Apolo" to

*Praise of Lope de Vega.*

"el Español Prothogenes famoso
El noble Alonso Sanchez, que envidioso
Dejará al mas antiguo y celebrado
De quien hoy ha quedado
Horando su memoria
Eternos quadros de divina historia."[1]

The noble, fam'd Prothogenes of Spain,
Alonso Sanchez, from whose hand remain
Pictures, the masters most renown'd of old
With looks of envious wonder might behold,
Eternal scenes of history divine,
Wherein for aye his memory shall shine.

*Isabella Sanchez Coello.*

Amongst the disciples of this Spanish Prothogenes was his daughter Doña Isabel, born in

[1] Obras Sueltas de Fray Lope Felix de Vega Carpio, xix. tomes, 4to. Madrid, 1776, tom. i., p. 171.

1564, in her childhood the playmate of the Infants and Infantas of Spain, and, in after life, equally distinguished as a painter and musician. She married Don Francisco de Herrera y Saavedra, Regidor of Madrid, and knight of Santiago, by whom she had a son, Don Antonio, likewise a member of that noble order. She died, like her father, at Madrid, in 1612, and was buried in her husband's family chapel in the church of San Juan.

*A. Sanchez Coello's portraits.*

Sanchez Coello almost rivals Titian himself in the number of royal and noble personages, whose favour he enjoyed, and whose countenances he delineated. In 1582, he executed, for the hall of portraits at the Pardo, no less than ten pieces, amongst which were an Emperor, a Queen, and five Archdukes, Infantas, and royal Princes. He painted the King many times, both on foot and on horseback, and in every variety of costume. But time, which so frequently avenges the victims, and persecutes the favourites of fortune, has dealt very hardly with his works, most of which perished in the flames of the Pardo and the Alcazar of Madrid. Of his many portraits of the Queen of Spain's famous ancestor, Philip II., her gallery does not possess one. Sufficient specimens, however, of his powers exist there to vindicate his fame. His portraits of the Infant Don Carlos[1] and his half-sister Isabella Clara Eugenia[2] are fine works of art, and no less valuable, from

[1] Catalogo, No. 152. [2] Ibid. No. 154.

*Inf. D. Carlos*

the impress of fidelity which they bear, as illustrations of history. In Carlos we find little to heighten the pathos of his story; and, indeed, the pencil of Coello, like the prose of the historian, furnishes a strong contrast to the touching poetry of Schiller. The unhappy prince appears in his 17th or 18th year; and with the pallid features of his father, he has also his cold grey eye, and suspicious dissatisfied expression. Both the head and the dress—a cloth of gold doublet, short-furred mantle, barrette, and trunk hose—recall Titian's early portraits of Philip. The hands, of which one rests on the sword hilt, the other on his hip, are delicately shaped, and finely painted. The Infanta Isabella,—afterwards that resolute Archduchess, whose linen, unchanged during the three years' siege of Ostend, gave the name to the tawny tint, still known to French dyers and grooms as the "couleur Isabelle,"—seems about the same age as her brother. As she was only two years old at the time of his death, her portrait must have been painted many years after its companion. Her countenance, both in features and expression, strongly resembles her father's, who loved her above all his other children, and spoke of her on his death-bed as "the light and mirror "of his eyes;" and her swarthy complexion somewhat justifies the sarcasms of Pierre Leroy, and the Huguenot wits, in the "Satyre "Ménippée." These hereditary peculiarities are far too strong for beauty, even "in the April

*Infa. Isabella Clara Eugenia*

" of her prime;" her face, indeed, appears to better advantage when invested with the dignity of matronly years on the canvas of her friend and counsellor Rubens,[1] or still later, when she had exchanged the weeds of a widow for those of a Chanoinesse, and sat for her portrait to Vandyck.[2] But though in neither of these royal portraits was Sanchez Coello fortunate in his subject, they, on that account, perhaps, the more display his masterly skill. He has supplied the place of beauty, as far as possible, by something little less winning, and far more difficult to be caught and described,—that air of refinement and repose which belongs to gentle blood and delicate nurture. To the graceful design and fine colouring of these pictures, Titian himself could hardly have added anything, beyond a softer outline, and somewhat more roundness of form. Amongst the master's other portraits in this royal collection, a picture[3] of the heroine of Ostend, and her sister, deserves notice, and likewise that of Queen Isabel of the Peace,[4] to whose sweet face he has hardly done justice, but whose black dress is magnificent, and her jewellery, especially the knots of pearl at the opening of the robe, worthy the imitation of the most tasteful and sumptuous of queens. The student of history will also look with interest on the well-painted head[5] of a dark, handsome, bright-eyed man,

*Q. Isabel de la Paz.*

*Ant. Perez.*

[1] In the Musée, at Brussells. [2] Louvre, No. 430.
[3] Catalogo, No. 193. [4] Ibid. No. 530. [5] Ibid, No. 206.

wearing a small black cap and white plume, and the cross of Santiago on his breast; for it is the gay, ambitious, intriguing, banquet-giving, irresistible, but unfortunate, Antonio Perez, the Bolingbroke of Castile. In the Louvre there is a portrait,[1] attributed to Sanchez Coello, of Don Juan, the bold bastard of Austria, and the terror of the Turk.

*Paints Triumphal arches, with D. de Urbina.*

In 1570, the Court portrait-painter was employed with Diego de Urbina to execute the paintings for the decoration of the triumphal arches, under which Doña Anna of Austria, passed into the capital of her hoary uncle and bridegroom.

*Religious pictures.*

Notwithstanding his avocations in the palace, he found time to paint, between 1574 and 1577, for the parish church of Espinar, a village in the territory of Segovia, nine pictures for the high altar, with the gilding and adornment of which he was also intrusted. For these works, and for a curtain or architectural drop-scene, with which the altar was veiled during the two last weeks of Lent, he was paid 3,350 ducats. In 1580, he executed a large composition of the Martyrdom of St. Sebastian for the church of St. Jerome, at Madrid, where it was seen by Cumberland, who praises its "great majesty of design, "bold relief, and strong masterly expression."[2] For the Escorial he painted, by the King's desire, in 1582, five altar-pictures, each containing a pair of saints, and likewise an excellent portrait of his

1 Louvre. Gal. Espagn. No. 69.

2 Anecdotes, vol. i. p. 89.

friend, Father Sigüenza, the historian of the order of St. Jerome, which has been well engraved by Fernando Selma. In 1585, he painted a portrait of Ignatius Loyola, from waxen casts taken from the dead body twenty-nine years before, and from the recollections of Father Ribadeneyra, the Hagiologist, which was reckoned the best representation ever made of the stern and melancholy countenance of the great first Jesuit. The fate of this interesting picture is not known; but it may have been the original of that striking portrait which hangs in the church of San Miguel, at Seville. In the Royal gallery of Madrid there is one fair specimen of Sanchez Coello's powers of treating sacred subjects, in his "Marriage of "St. Catherine."[1] The composition and colouring are good; and although the Divine Babe is more like a small man than a child, and his mystical bride unhappily resembles an Austrian Infanta, these defects are atoned for by the exceeding grace and beauty of Mary and her attendant angels. The picture is painted on cork, and is signed "AIONSVS SANTIVS F."

*Portrait of St. Ign. Loyola.*

Sanchez Coello had a number of scholars, of whom Pantoja de la Cruz was the most famous. Cristobal Lopez became painter to King John III., of Portugal, from whom he received the order of Aviz; and, after having executed many portraits of that prince and his family, and some good pictures for the chapel royal at Belem, died at

*Scholars, C. Lopez.*

[1] Catalogo, No. 501.

*J. de Urbina,*

Lisbon in 1594.[1] Juan de Urbina is said to have painted with reputation at the Escorial; none of his works, however, have been preserved to our times, and his name lives only in books and in the verse of Lope de Vega, who calls him "Generoso Urbina," and laments his death as a heavy loss to his royal patron—

"Al sol del mundo, al immortal Felipe." [2]

*Giov. Narduck, or Fr. J. de la Miseria.*

Another artist of the same school was Giovanni Narduck, or perhaps Narducci, an Italian, whose history is somewhat curious. Born about 1526, in the Neapolitan county of Molica, he acquired some knowledge of painting at Naples; whence, being of a devout temper, he made a pilgrimage to the various shrines of Italy, and afterwards to Santiago of Compostella. In the course of his Spanish travels he passed some time with a society of hermits, who dwelt amongst the mountains of Cordoba, and with one of whom, a noble Italian named Ambrosio Mariano, he formed a close friendship. Mariano, a retired doctor of laws, being sent to Madrid on some affairs of the fraternity, was accompanied thither by Narduck, who, while the business was pending, betook himself once more to the pencil, and entered the school of Sanchez Coello. Here his piety recommended him to the esteem of the devout Infanta

1 Palomino (tom. iii. p. 363) gives 1570 as the date of his death, but I follow the Portuguese writer, Machado, who says of Lopez (Vidas dos Pintores, p. 67), "pintou quadros de historia com maneira boa, e larga."

2 Laurel de Apolo. Silva ix.

Juana, sister of Philip II., and other religious ladies; and Doña Leonor de Mascareñas, governess to Don Carlos, and a Dorcas amongst courtly dames, employed him to paint certain devotional pictures, which he executed to her entire satisfaction. At her house he became known to Santa Teresa de Jesus, who persuaded him and his friend Mariano to assume, in 1560, the Carmelite robe in one of her reformed convents at Pastrana, where Narduck exchanged his secular name for the humble title of Fray Juan de la Miseria, and left as a specimen of his artistic powers, an "Ecce-"homo." Removing some time after to a cloister at Madrid, he there closed a long life of devotion in October 1616. His body was embalmed, and was kept in the sacristy of the chapel of S. Bruno, beneath a copious and eulogistic epitaph. It is doubtful whether any of his works still exist. Of Santa Teresa he made two portraits, one for Doña Leonor; the other, says Pacheco, belonged to the Carmelite nuns of Seville; he likewise pourtrayed S. Luis Beltran, and the holy Friar Nicolas Factor, whose name we shall meet with again amongst the artists of Valencia.

*G. Becerra.*

Gaspar Becerra, painter, sculptor, and architect, was son of Antonio Becerra, and Leonor Padilla, and was born in 1520, at Baeza, in the kingdom of Jaen, revered by Spanish Martyrologists as the birth-place of St. Ursula, and her eleven thousand virgins. He seems to have gone early to Italy, and to have passed many of

*Works in Italy.*

his best years in study at Rome, where he may have been a scholar of Michael Angelo. Cean Bermudez had seen a pencil-sketch by him of part of the "Last Judgment." Amongst the artists who assisted Daniel de Volterra in the embellishment of the Rovere chapel in the church of the Trinità de' Monti, Vasari records that "Bizzera the Spaniard"[1] executed a painting of the "Nativity of the Virgin," and that Pellegrino Tibaldi, afterwards famous at the Escorial, was one of his fellow-labourers. He likewise worked under the eye of Vasari himself, who enumerates him and his countryman Rubiales amongst "his young men" who aided him in the historical and allegorical frescos with which he adorned the hall of the Cancelloria in the palace of Cardinal Farnese. Perhaps the young Spaniards may have accompanied their chief to the reunions of artists and men of letters, which were held at the supper-table of the Cardinal, where a casual remark of "Monsignor Giovio" first suggested to Vasari's mind the idea of writing his delightful "Lives of the Painters."[2] For Dr. Juan de Valverde's work on anatomy, published in 1554, Becerra designed the plates,[3]

1 Vasari, tom. iii. p. 102. Cean Bermudez has fallen into a slight error in relating that Becerra's work was placed beside one of Daniel de Volterra. Its companion, says Vasari, was "Christ presented to Simeon," painted by Gio. Paolo Rosetti of Volterra.

2 Vasari, tom. iii. p. 301.

3 Llaguno (Arquitectos tom. iii. p. 107) doubts this fact, which, he says, is not confirmed by any notice of Becerra in Valverde's book; Cean Bermudez, however, remarks in his note on the passage, that it may be true for

and he likewise executed about the same time two statues as anatomical studies, of which casts were used as models in the studios. In 1556 he married Doña Paula Velasquez, daughter of a Spaniard of Tordesillas, and soon afterwards returned to Spain.

*Return to Spain.*

He remained for some time at Zaragoza, where he lived with the younger Morlanes, the sculptor, to whom he presented some of his drawings, and a small bas-relief in alabaster of "The Resurrection of our Lord," which may still be seen over a tomb in the old Cathedral of the "Seu." It was not long before his abilities became known to Philip II., who took him into his service, in 1562, as sculptor, with a yearly salary of 200 ducats, and in August 1563, named him one of his painters-in-ordinary, when his salary was raised to 600 ducats. In the Alcazar of Madrid he painted several corridors and chambers; and, in conjunction with Castello the Bergamese, the king's cabinet in the southern tower, and two adjoining passages,—of which the lower parts, within the reach of hands, had greatly suffered, when Palomino[1] saw them, "from careless sweepers and "pranksome pages," and which finally perished in the flames of the palace. Of the chambers, which he painted at the Pardo, one survived the

*Goes to court.*

all that. Llaguno gives 1556 as the date of the publication of the "Anatomy," which Brunet—always deficient in Spanish bibliography—does not mention in the last edition of his bulky "Manuel de Libraire."

[1] Palomino, tom. iii. p. 365.

fire there, and its frescos, representing the story of Perseus and Andromeda, were praised by Cean Bermudez for their good drawing, spirited attitudes, and noble expression. When the artist was making his designs for the Pardo, the King coming to observe his progress, and finding only a single figure—a Mercury—finished, exclaimed disappointedly, "And is this all "you have done!"—"a remark," says Palomino, "which much disconcerted the draughtsman, and "proves that kings do not love delay, even when "conducing to greater perfection."[1]

*Religious Works.*

Becerra was employed by the Infanta Juana, Princess-Dowager of Brazil, to design and execute the high altar for the church of the convent of Barefooted nuns, which she founded at Madrid in 1559. It is a chaste structure of the Doric, Ionic, and Corinthian orders of architecture, adorned with painted sculptures of the Virgin and angels, and of the Crucifixion and Resurrection of our Lord, of which the Crucifixion is the best. He also painted several pictures for this and other altars on slabs of marble, which are still to be seen in the church. "His most heroical "work of sculpture and the crown of his studies," says Palomino,[2] was the image of Our Lady, carved for the Queen Isabella of the Peace. This princess bore, it seems, a peculiar affection to the religious order of St. Francis de Paula, to which belonged her confessor Fray Diego de Valbuena,

1 Palomino, tom. iii. p. 365. Do. tom iii. p. 365.

whom she sent soon after her nuptials with a donative to the friars of the Holy Sepulchre at Jerusalem;[1] and upon that monk's representation that his convent was in need of a statue of the Virgin, she ordered her master-of-the-horse, Don Fadrique de Portugal, to cause one to be executed by the best sculptor in Spain. Becerra, being chosen, was instructed to take for his model a picture in the Queen's oratory; and the brotherhood of Fray Diego offered up solemn prayers for the happy conclusion of his labours. Being himself very devoutly inclined towards St. Francis, of whose holy austerities he had heard in the misogynist's native Calabria, he addressed himself to the work with great alacrity and earnestness; but succeeded so ill, that at the end of a year he produced an image, which did not satisfy himself, and which was at once rejected by the Queen. His next attempt was better, for it pleased not only Don Fadrique and the friars, but also his artist-friends, who pronounced it worthy of the disciple of Michael Angelo. The Queen, however, decided otherwise, and threatened to employ another hand, if he should fail a third time. The Franciscans thereupon betook themselves to redoubled masses and fasting, and the poor sculptor returned to his studio and racked his memory and imagination for ideas of angelic grace and divine beauty. Sitting one

*Carves for the Queen the figure of Nuestra Señora de la Soledad.*

1 Gonçalez Davila: Theatro de las Grandezas de la Villa de Madrid, folio. Madrid, 1623, p. 250.

winter's night over his drawings, and fatigued with anxious thought, he fell into a slumber, from which he was aroused by an unknown voice saying to him, "Awake and rise, and out "of that log of wood blazing on the hearth "shape the thought within thee, and thou shalt "obtain the desired image." He immediately bestirred himself, plucked the indicated brand from the burning, and having quenched it, fell to work at dawn; and the auspicious block proving an excellent piece of timber soon grew beneath his chisel into "a miracle of art," "and became," says Palomino, "the portentous "image of Our Lady of Solitude, to this day had "in reverence, in which are expressed beauty, "grief, love, tenderness, constancy, and resigna- "tion, and which, above all, is the refuge of our "sorrows, the succour in our ills, the solace of "our toil, and the dispenser of heavenly mercies." When the carving was brought to the Queen in 1565, she at last acknowledged that she had been well served, and Becerra was accordingly well paid. The Virgin was dressed by her Majesty in a suit of those doleful weeds, introduced by poor Queen Juana to express her mighty woe at the death of her handsome and worthless lord, and worn by all Castilian widows of rank, until Queen Anna Maria of Neuburg, loath to disfigure herself for the sake of the defunct Charles II., had the boldness to set a more becoming fashion. Thus dismally draped, Our Lady of Solitude

presided in her peculiar chapel in the convent of the Minim Fathers at Madrid,[1] and became renowned for her miraculous powers, "which "brought her masters much gain." Her history and achievements were printed by Fray Antonio de Arcos in 1640,[2] and she remained, albeit darkened in complexion by time,[3] a star of Castilian devotion till the War of Independence. In that stormy time, it is possible that Becerra's celebrated billet—so exactly realizing the Hebrew prophet's description[4] of the tree-stock "which "shall be for a man to burn, whereof he will take "and warm himself, and of the residue make a "graven image, and fall down thereto,"—after two centuries and a half of worship, may have fulfilled its original destiny, beneath the flesh-pot of some godless dragoon of Murat.

*Works in various cities:*

The time of Becerra was not wholly engrossed in the service of royalty. For the Cathedral of Granada he carved a good Crucifix of life size, and for the church of St. Jerome in the same city a celebrated "Entombment of our Lord" and a pretty little "Infant Saviour." Valladolid, Salamanca, Bribiesca and Rioseco possessed specimens both of his painting and statuary in their churches and convents; in the church of St. Jerome, at Zamora, there was a celebrated skeleton carved

*Granada.*

*Valladolid, &c.*

1 Cumberland (vol. ii. p. 20) erroneously sets up this famous image at Valladolid.

2 Historia de la Imagen de Nuestra Señora de la Soledad, 4to. Madrid, 1640.

3 Ponz, tom v. p. 202.

4 Isaiah, chap. xliv. v. 15-17.

*Burgos.*

*Segovia.*

*Astorga.*

by him, wrapped in a winding sheet, and grasping a scythe; and at Burgos, the Cathedral still retains his exquisite little figure of St. Sebastian, which was reckoned so good that it was twice stolen from its chapel, and on one of these occasions had reached Cadiz before it could be recovered.[1] The convent of Santa Cruz, at Segovia, possessed a picture by him on panel, representing a young maiden reclining on the ground with a pot of ointment by her side, that bespoke her a Magdalene. Although one of those fair creatures whose allurements tended rather to sin than to penitence, she was highly admired by Bosarte, who speaks with rapture of the grace of her head, the beauty of her arms and feet, and the fine cast of her drapery.[2] In 1569 he completed the mighty high altar of the Cathedral of Astorga, which, though out of keeping with that Gothic pile, is a grand and imposing work, and is reckoned his masterpiece of architectural design and sculptural decoration. It consists of three lofty stories of the Doric, Corinthian, and Composite orders, covered with elaborate ornament, and with bas-reliefs illustrating the lives of the Holy Virgin and our Blessed Lord, and statues of saints and saintly virtues, of which some are not unworthy of Michael Angelo. This noble retablo has been cruelly repainted, and had suffered much from the washings and scrapings of a quack-restorer, even in the days of Ponz, who nevertheless re-

1 Cook's Sketches, vol. ii, p. 143. 2 Bosarte, Viage, p. 77.

marks that, as Velasquez can be fully appreciated only at Madrid, and Murillo at Seville, so Becerra can be judged of fairly, only in the Cathedral of Astorga.[1] The Chapter paid for this work in all 30,000 ducats, of which about 11,000 fell to the share of Becerra. Returning to Madrid, he died in 1570, at the premature age of fifty, in the full vigour of his genius and in the sunshine of his fortune. From his will[2] it appears that his wife, Paula Velasquez, bore him no children, or that none survived him; to that lady he bequeathed 1100 ducats, all his clothes and jewels, and half of his funds accumulated since their marriage; to his brother, Juan Becerra, apparently a sculptor and his assistant, he gave 200 ducats and directions to complete certain of his works; and his mother, Leonor Padilla, was left residuary legatee. He further ordered that "his body, habited in the "robes of St. Francis de Paula, should be interred "in the chapel which he had purchased in the "church of the convent of Victory," where it was accordingly laid in the keeping of his own "Lady of Solitude."[3]

*Merits as a painter.*

Of Becerra's paintings few good specimens seem to have been preserved. He executed no pictures for the Escorial, nor does his name appear in the Catalogue of the Queen of Spain's gallery; and his works in the church of the Royal Barefooted Nuns at Madrid were common-

[1] Ponz, tom. xi, p. 263-4. See also Hand-book, p. 592.
[2] Printed by Cean Bermudez, Arquitectos, tom. ii. p. 261-3.
[3] Ibid. p. 111.

place. The bust of a "Sybil holding tablets in "her left hand," said to be painted by him, and once in the collection of Mr. Coesvelt, is now in the palace of the Hermitage at St. Petersburgh;[1] and amongst the Standish drawings in the Louvre there are four executed with the pen attributed to him.[2] Cean Bermudez says that he followed the excellent Italian method of painting no work without cartoons of the full size required; and that his sketches, usually made with black or red chalk, and highly finished, were of great rarity and value. Pacheco considered that as a sculptor Becerra eclipsed the fame of Berreguete,[3] to whom Cean Bermudez also esteems him superior in spirit and grandeur of style.

*as a sculptor.*

*Scholars, M. Barroso.*

Of his scholars, Miguel Barroso, born at Consuegra in 1538, became most distinguished in painting. His earliest independent work of which any notice has been preserved, was a picture executed for the Hospital of St. John Baptist, at Toledo, in 1585. In 1589 he was named one of the King's painters, with an annual salary of 100 ducats, and painted some frescos in the chief cloister of the Escorial, of which that representing the "Coming "of the Holy Ghost" was considered the best. His drawing was correct, but his invention feeble; he was a man of learning and general accomplishments, understood something of music and

1 Livret de la Galerie Impériale de l'Ermitage de St. Petersbourg. Ibid. 1838, 8vo. Salle XLI. No. 107, p. 428.

2 Catalogue de la Collection Standish, 1842. Dessins, Nos. 299-301.

3 Pacheco, p. 242.

architecture, and was a friend of Father Sigüenza. He did not long survive his promotion to the King's service, but died the year after, in 1590, at the Escorial. Bartolomé del Rio Bernuis was a promising young disciple in the same school, at the time of Becerra's death. He chiefly practised his art at Toledo, where he held during the last twenty years of his life, from 1607 to 1627, the post of painter to the Chapter. Francisco Lopez and Geronimo Vasquez were also scholars of Becerra, and painted with some credit during this reign, the first at Madrid, the second at Valladolid. Miguel Ribas, Miguel Martinez, and Juan Ruiz de Castañeda were sculptors formed under Becerra's eye, who aided him in his works, and attained some distinction after his death.

*Rio Bernuis.*

*E. Lopez.*

*G. Vasquez.*

*M. Ribas, M. Martinez, J. R. de Castaneda.*

Juan Fernandez Navarrete, was an artist whose genius was no less remarkable than his infirmities, and whose name—El Mudo, the dumb painter—is as familiar to Europe, as his works are unknown. Born in 1526, at Logroño, of respectable—Palomino says noble[1]—parents, he was attacked in his third year by an acute disorder, which deprived him of the sense of hearing, and consequently of the faculty of speech. Cut off from the usual channels of converse, and living a century before his countryman, Bonet,[2] had in-

*J. Fernandez Navarrete.*

[1] Palomino, tom. iii., p. 370

[2] Juan Pablo Bonet, Secretary to the Constable of Castile, one of the earliest, if not the first writer on the subject. His "Reduction de "las letras y Arte para enseñar a ablar los Mudos," 4to. Madrid, 1620, pp. 308,—with 12 leaves of licenses, encomiastic verses, &c., and 2 leaves

vented the art of speaking on the fingers, he was compelled to express his wants and his thoughts by rough sketches in chalk or charcoal—a practice in which he early displayed great readiness of hand, and learned to draw as other children learn to speak. Taking advantage of this bent of his inclination, his father placed him in a neighbouring monastery of Jeronymites, at Estrella, under the care of Fray Vicente de Santo Domingo, one of the fraternity, who had acquired some knowledge of painting at Toledo, and who left behind him a few pictures at Estrella, and in the convent of Santa Catalina, at Talavera de la Reyna, where he died. This worthy monk, after teaching him all that he himself knew, advised his parents to send him for further improvement to Italy, whither El Mudo, as he was called, accordingly went while still a stripling. It is probable that he remained there several years; he visited Florence, Rome, Naples, and Milan, and is said to have studied for a considerable time in the school of Titian, at Venice. It was, perhaps, at Rome or Milan that he was known to Pellegrino Tibaldi, who used to remark, when admiring, many years afterwards, El Mudo's works at the Escorial, that in Italy he painted nothing worthy of much notice. He had acquired, however, sufficient reputation to attract the notice of Don

*Fr. V. de S. Domingo.*

*El Mudo in Italy.*

of Index, an elegantly engraved title by Diego de Astor, 8 plates of the Abecedario Demonstrativo, and a folding sheet of Greek contractions,—is a rare and very curious volume.

Luis Manrique, Grand Almoner to the King of Spain, through whose recommendation he was called to Madrid, and on the 6th of March, 1568, appointed painter to his Majesty, with a yearly allowance of 200 ducats, besides the price of his works. As a specimen of his abilities, he brought with him a small picture on the subject of "Our "Lord's Baptism,"—"admirably painted," says Cean Bermudez, "though in a style different "from that which he afterwards followed," which greatly pleased the King, and became in due time an ornament of the Prior's cell in the Escorial.

*Works at the Escorial.*

He was first employed there to paint on the folding doors of an altar, some figures of prophets, in black and white, and to make a copy of a large and excellent picture of the "Crucifixion," which was highly approved by the King, who ordered it to be placed in the royal chapel, in the wood of Segovia. During the first three years of his engagement, his health being feeble, he was permitted to reside at Logroño. There he found time to paint for his early friends, the monks of Estrella, four noble pictures, of one of which, representing St. Michael, Cean Bermudez remarks that it was the finest figure of that Archangel in Castile. He returned, in 1571, to the Escorial, bringing with him four pictures—"The As-"sumption of the Virgin," "The Martyrdom of "St. James the Great," "St. Philip," and a "Repenting St. Jerome." Being dissatisfied with the "Assumption," in which he thought the

Blessed Mary was lost amongst the crowd of angels, he wished to cancel it, but this the King would not permit. The heads of the Virgin and one of the apostles standing below in the foreground, were portraits of the painter's parents, his mother being remarkable, for her beauty. In the "Martyrdom," it is said that he revenged himself for some affront received from Santoyo, the royal Secretary, by bestowing the face of that minister on one of the tormentors of the apostle; and that, notwithstanding Santoyo's complaints, Philip would not suffer the picture to be altered, excusing himself on the ground of its great excellence.[1] According to another account, however, the original of the executioner was merely a young official of Logroño. For these pictures El Mudo was paid 500 ducats, and they were placed in the Sacristy of the Escorial. He passed the next five years at Madrid, the buildings of the Escorial not being in sufficient order to receive artists. His pencil seems to have been less rapid than those of some of his contemporaries, or his labours must have been interrupted by ill health; for in 1575, he had completed only four new works,—the "Nativity of our Lord," "Christ scourged at the Column," the "Holy Family," and "St. John writing the Apocalypse," for which he received 800 ducats. Of these works, the last perished by fire, with the "St. Philip" and

[1] Palomino, tom. iii. p. 371.

"Assumption" above mentioned. The "Nativity" was remarkable for the skill with which El Mudo has introduced three different lights, proceeding from the body of the Divine Infant,—after the fashion first set by Coreggio in his famous "Notte," now at Dresden,—the glory above, and a candle held by St. Joseph. The adoring shepherds also were so finely treated that Tibaldi never looked at the picture without exclaiming "O! gli belli pastori!" In the "Holy Family" the heads were noble and expressive, and a cat and dog in the foreground stood spitting and snarling over a bone with laughable truth and spirit. "The Scourging of Christ" was admirable for the skilful foreshortening of our Lord's figure, of which a front view was given.

*Picture of "Abraham" in the "Recimiento."*

In 1576, El Mudo painted one of his most celebrated works, "Abraham receiving the three Angels," which was hung over an altar in the entrance-hall of the convent, where strangers were received by the fathers. The figures were of life-size; beneath a leafy tree the Patriarch bowed himself to the ground, entreating the travellers to repose themselves from the noontide heat, and taste of his cheer; the three angels, symbolizing the persons of the most Holy Trinity, and all clad in the same fashion, smiled benignly with countenances of heavenly beauty, and accepted his proffered hospitality; and in the background, half concealed by the tent-door, was seen the laughing countenance of ancient Sarah. "This

"picture so appropriate to the place it fills," says Fray Andres Ximenes, "though the first of the "master's works that usually meets the eye, "might for its excellence be viewed the last, "and is well worth coming many a league to "see."[1] El Mudo was paid 500 ducats for it.

*Altar-pieces for the church.*

In August of the same year he undertook to paint thirty-two large pictures for the side altars of the church. The contract between him and the Prior Julian de Tricio, curious for its minuteness, is printed at full length by Cean Bermudez. The price agreed on was 200 ducats for each painting, each being executed on a single piece of canvas, and the whole were to be finished in four years. It was stipulated that if any saint were introduced more than once in the series, he should in all cases appear with the same features and drapery; and that wherever an authentic portrait was to be had, it was to be scrupulously copied. All accessories that had no reference to devotion were excluded, and dogs and cats were expressly forbidden, probably in allusion to the excellent, but indecorous, episode in the "Holy Family." Of these pictures, the artist unhappily lived to finish only eight.

*Sickness and death.*

Towards the close of 1578 his health began to decline, and he vainly sought for relief in excursions to Segovia and some of the neighbouring villages. In February 1579, he removed to Toledo, where he died on the 28th of March,

[1] Ximenes, Descripcion del Escorial, p. 44.

in the fifty-third year of his age. Shortly before his death, he confessed himself three times to the curate of the parish of San Vicente, by means of signs, which that churchman declared were as intelligible as speech. Calling for pen and paper, he then disposed of his modest gains in a testament, which is curious, and short enough to be given entire:— *Testament.*

"Jesus, Nuestra Señora.
"Albacea, Nicolas de Vergara.
"Anima, Pobres, 200 ducados.
"Hermano frayle, 200 ducados: Pobres.
"Hija monja, 600 ducados.
"Estrella, Hermanos, 500 ducados: Misa.
"María Fernandez, 100 ducados.
"Padre, Misa, 200 ducados.
"Mozo, 40 ducados. JUAN FERNANDEZ."

Then follows an explanation of this concise will, supplied by the witnesses. The first and second clauses imply that he died in the Catholic faith, leaving Vergara for his executor; the third provides for the expenses of his burial, and for alms on the occasion; the fourth gives the sum named, to his brother Fray Bautista, for his life, and afterwards to the poor of an hospital at Logroño; the fifth allots a dowry to his natural daughter, a child of four years old at Segovia, and directs that she is to take the veil, "and "that as early as possible," as the testator contrived to say to the curate, Luis Hurtado, "there "being no hope of a girl of her condition getting "married with so slender a portion;" the sixth remembers his old friends the Jeronymites at

Estrella, on condition of their remembering him in their masses, and giving a resting place to his bones within their walls; the seventh alludes to a married cousin living at Logroño; the eighth establishes masses for the souls of his parents in the family chapel at Logroño; and the ninth is a bequest to one Adam Mimoso, who had been his serving-man for a year and a half. He was buried at Toledo, in the church of San Juan de los Reyes; and although Cean Bermudez cites an agreement entered into between Doña Catalina Ximenes and Diego Fernandez, mother and brother of El Mudo, and the prior and monks of Estrella,—that his remains should be brought thither at the cost of the former, received at the door of the court, with the cross by the latter, and interred in the church, at the foot of the steps leading to the high altar, and that on the payment to the convent of 300 ducats, the office of the dead should be sung for his soul every St. John Baptist's day,—it does not appear that the removal of his bones ever took place.

*His quickness and intelligence.*

"El Mudo," says Cean Bermudez, "was a man "of uncommon talent, and in no ordinary degree "versed in sacred and profane history and in "mythology. He read and wrote, played at "cards, and expressed his meaning by signs "with singular clearness, to the admiration of all "who conversed with him." When Titian's celebrated picture of the "Last Supper" arrived at the Escorial, it was found to be too large for its

*Offers to copy Titian's "Cena."*

destined place in the Refectory. The King having ordered it to be cut, El Mudo manifested a lively indignation, and by means of signs offered, at the risk of his head, in six months to finish an exact copy of it, of the required size; at the same time making the sign of the cross on his breast, to signify that he expected an order of knighthood as the reward of doing in six months, what had cost Titian the labour of seven years. Philip was, however, too impatient to wait for a copy, and the canvas of Titian, to the great grief of his scholar, was forthwith submitted to most sacrilegious shears. Indeed, it was not until Navarrete had gone to the tomb, that the King fully understood his worth. When, however, his foreign Zuccaros, engaged at immense salaries, began to cover the walls of the Escorial with some very bad paintings, he became sensible that a far finer hand lay cold at Toledo, and frequently declared that amongst all his Italian artists, there was none that could equal his dumb Spaniard.

*Style and merits.*

"El Mudo imitated with success many of the chief beauties of his Venetian master; and for his splendid colouring alone well deserved his title of "the Spanish Titian." His works have a freedom and boldness of design that belonged to none of his contemporaries of Castile; and it has been well remarked that he "spoke by his pencil with "the bravura of Rubens without his coarseness."[1] Amongst the unfinished pictures found in his

1 Hand-book, p. 813.

*Portraits.*

studio at his death, were several portraits, of which those of the Duke of Medina Celi and Giovanni Andrea Doria were the most interesting. A beautiful head of a woman at Bowood, painted by El Mudo,—and said to be that of Doña Maria Pacheco, wife of Padilla, the ill-fated leader of the malcontents at Toledo in 1522,—is a gem even in the collection of Lord Lansdowne; brown Castile never produced a lovelier face, nor a more delicately painted head; but as a portrait, it must either be ideal or a copy, since the brave lady died two years before the painter's birth. Of his few pictures on this side the Pyrenees, "the Holy Family," in the private gallery of the King of Holland also deserves notice; the Virgin and Babe are seated near a column, and St. Joseph appears behind; and the whole composition is full of grace and Venetian richness of colour. The Saints and Apostles who figure in eight of the side altars of the Escorial, his last works, are excellent examples of his style. Their grand and simple forms and noble heads, and their draperies falling in broad masses of rich warm colour, are worthy of the majestic temple which they adorn. Lope de Vega, in the Laurel de Apolo, laments for the death of El Mudo, whom he lauds as the Spanish artist best able to cope with Italian rivals. Of his works he says,

*Verses of Lope de Vega.*

"Ningun rostro pintó que fuese mudo"—
"No countenance he painted that was dumb."

a thought which he also expanded into this epigram:

"No quiso el cielo que hablase,
Porque con mi entendimiento
Diese mayor sentimiento
Á las cosas que pintase
Y tanta vida les dí
Con el pincel singular
Que como no pude hablar
Hice que hablasen por mí."

Speech heaven denied to him whose dumbness threw
A deeper sense and charm o'er all he drew;
And, mute himself, his breathing pencil lent
Canvas a voice, than mine more eloquent.

*L. de Carbajal.*

Luis de Carbajal was born at Toledo in 1534, and was uterine brother of Juan Bautista Monegro, a sculptor of some repute. He studied painting in the school of Juan de Villoldo, whom he may have accompanied as a boy to Madrid, when that master was employed in the Bishop of Plasencia's chapel in the church of S. Andres.[1] At least he early removed to the capital, and there acquired some eminence in his art, and the post of painter to the King, in which capacity the first picture he is recorded to have executed was a "Magdalene," finished in 1570, for the cloister of the Infirmary at the Escorial. On the death of El Mudo, Carbajal and Sanchez Coello were appointed to complete the series of pictures for the side altars of the church, of which seven were accordingly painted by Carbajal, who has imitated, with some success, the grand manner of the Dumb master. He painted several other easel

[1] See chap. iii. p. 148.

pictures for the monastery, and likewise some frescos in the great cloister, where so many famous Italians came to display their artistic powers. He afterwards passed some time at Toledo, where he painted several pictures with Blas del Prado, for the church of the Minim Fathers; and where he also left in the winter chapter-room of the Cathedral the portrait of Archbishop Don Bartolomé Carranza de Miranda. This portrait was probably executed before the prelate's incarceration in 1558, or at least before his removal to Rome in 1566. It deserves notice as the likeness of a man whose cause divided the Council of Trent, agitated the whole Spanish realm, and rang through Catholic Europe; who remarkably exemplified in his own person the contradictions of the human heart, and the vicissitudes of human fortune; who, when a simple professor at Valladolid, sold his library to feed the poor, and was reckoned a model of charity and meekness, and yet, as a royal confessor, sitting at the ear of Mary Tudor, sent many a martyr to the flames at Smithfield; who, becoming Primate of Spain, spent his last eighteen years in the prisons of the Inquisition, on a charge, amongst others, of having preached before the court of England the heresy of Philip Melancthon; and who was finally buried in a Roman convent, by the order of the Pontiff who had condemned him, beneath an epitaph, which declared him to have been a man "illustrious in lineage, life, eloquence, alms-

*Portrait of Abp. Carranza de Miranda.*

" deeds, and doctrine."[1] The date of Carbajal's death is unknown, but he must have lived to a good old age, for we find him, so late in the next reign as 1613, at work with other artists on certain ceilings at the Pardo.

*B. del Prado.*

Blas del Prado was likewise a Toledan, and one of the ablest artists who ever, to use the stately words of Don Juan de Butron,[2] " imbibed " genius from the gilded waters of the Tagus." The date of his birth is very uncertain; and Palomino and Cean Bermudez differ in their statements by nearly fifty years, for the former asserts that he was born in 1497, and died in 1557, whilst the latter proves from documents in the Cathedral archives at Toledo, that he was alive near the close of the century. He was probably born about 1540; the chapter employed him in 1586, and named him its second painter in 1591. His principal works were the pictures that he painted in 1591 with Carbajal for the Minims at Toledo; a large altar-piece, representing St. Blas and other personages, for the chapel of that saint in the Cathedral, besides some smaller pictures; a "Holy Family" for the sumptuous Jeronymite house at Guadalupe; and some paintings in the

1 The life of this unfortunate archbishop was written by Pedro Salazar de Mendoza. An able sketch of it, with an abstract of his celebrated cause, (which filled twenty-four folio volumes, each containing from 1000 to 1200 leaves, of the records of the Inquisition,) may be found in "Llorente, Inquisicion de España," tom. vi. p. 65 to p. 216. His portrait, engraved by Barcelon, may be found amongst the " Retratos de los Es- " pañoles Ilustres, folio. Madrid, 1791," a work printed in the royal press, and of some value, which would have been greatly enhanced, had the names of the painters been appended to the portraits.

2 Discursos Apologeticos, p. 122.

churches and convents at Madrid, amongst which was a "Descent from the Cross" in the church of S. Pedro, which has been praised by Cumberland.[1]

*Sent to the Court of Morocco.*

In 1593, the Emperor of Morocco applied to Philip II. for the loan of a painter, as Pedro the Cruel some ages before had borrowed the plasterers of the Sultan of Granada.[2] The Catholic King returned answer, that they had in Spain two sorts of painters—the ordinary and the excellent, and desired to know which his Infidel brother preferred. "Kings should always have the best," replied the haughty Moor; and the Spaniard accordingly sent Blas del Prado to Fez.[3] There he painted various works for the palace, and a portrait of the African monarch's daughter, to the great satisfaction of her father, who, though an indifferent Mussulman, was a generous prince, for having kept the artist in his service for several years, he finally sent him away with many rich gifts. Returning to Castile with considerable wealth, Blas del Prado indulged himself in a traveller's whim of wearing the Moorish dress, and eating in the Oriental fashion, reclining amongst cushions. Pacheco, who may have known him either at Toledo or when he passed through Seville, on his way to Barbary, relates that he painted fruit-pieces with great truth and taste. He died probably about 1600. The Academy of St. Ferdinand at Madrid possesses a fine work by him,

[1] Anecdotes, i. p. 126. [2] Chap. ii., p. 74.

[3] Lope de Vega; "Memorial Informativo" appended to Carducho's "Dialogos," p. 165.

of which the subject is the "Virgin and Infant "Saviour" seated amongst clouds, which seem to hang round the upper part of a brick tower, whilst a woman in nun's weeds, and a man in a black dress are kneeling in prayer beneath. The features of Mary are somewhat too Toledan and coarse; but the adorers and a lovely child between them are fine subjects finely treated, with very careful execution, and a rich though sober colouring. A still finer picture by Blas del Prado hangs in the Queen of Spain's gallery, representing the "Virgin, Babe, and St. Joseph" enthroned, attended by St. John and St. Ildefonso, and adored by Alonso de Villegas the historian of the Calendar, by whom the painting was probably given to some shrine. The Virgin here shows nothing of the Gothic blood of Castile; her features are of Italian delicacy, and her pure brow and eyes, bent kindly on the suppliant, might have been painted by Andrea del Sarto, delighting in downcast eyelids. The head of St. Joseph is Rafaelesque, and the drawing and tone of the whole composition displays a knowledge of the best models. The portrait of the black-robed chaplain[1]—with his harsh face full of lines and wrinkles, and his stiff hands pressed rigidly palm to palm—is very characteristic of the tedious writer whose pen dwells with most complacency on those thoughts and deeds

*Works now existing at Madrid.*

*Portrait of Fr A. de Villegas.*

1 This priest's portrait, engraved by Ballester, in the "Españoles "Ilustres," seems to be taken from this picture.

of holy men, that most tend to mar the beauty of holiness. The following inscription in white letters at the bottom of the picture — B. MARIE IOANNI EVANGELISTE ET ILDEFONSO BLAS DEL PRADO PICTORE M. ALFONSVS DE VILLEGAS PATRONIS D. AÑO 1589 —seems to have been traced long after it had left the easel. As Villegas was not born till 1533, it is probable that the date ought to be 1589.

*J. Pantoja de la Cruz.*

Juan Pantoja de la Cruz was born at Madrid in 1551. He studied painting in the school of Alonso Sanchez Coello, and soon became sufficiently distinguished to obtain the posts of painter to the King, and gentleman of the chamber *(ayuda de cámara)*. Palomino, who possessed the original sketches of the noble monuments of Charles V. and Philip II. in the church of the Escorial, says[1] that these were executed for Pompeyo Leoni by Pantoja. Oil-paintings of these monuments, likewise by him, existed at the Escorial in the time of Cean Bermudez. Whilst Sanchez Coello lived, Pantoja seems to have shared the royal favour with him, and after his death, to have enjoyed it in still fuller measure. He made many portraits of Philip II. and his family, most of which have perished in the fires of the palaces. The National Museum at Madrid possesses a fine example of his powers in the portrait of Isabella of the Peace, whose dark hair, large brilliant black eyes, and rich complexion, afford

[1] Palomino, tom. iii. p. 413.

an agreeable relief to the monotonous grey eyes and pale cheeks of the house of Austria. The head is full of beauty and life; the dress of black velvet, though closed to the throat, is becoming, the hoop or "*guardainfante*" of the Castilian court, introduced in the Emperor's reign, not having as yet expanded into its full amplitude; a small ruff encircles the neck, and the robe is garnished with a profusion of gold chains and jewelry, all admirably designed and painted. Unless there be some mistake in the date of the painter's birth, this portrait was probably copied from one by his master, as Queen Isabella died in 1568; when Pantoja was only seventeen years of age. He must often, however, have seen her on public occasions, and perhaps may have noted her sweet smiles in some of her visits to the studio of Sanchez Coello. Of his many portraits of her lord, one only is to be found in the Queen of Spain's gallery. But that one[1] is well worthy of note, for it shows how the crowned monk of the Escorial looked when on the brink of the grave. In Pantoja's worn, sickly, sour old man, with lack-lustre restless eyes, protruding under-lip, and

> "pallid cheeks and ashy hue,
> In which sad death his portraiture hath writ,"[2]

wearing a rusty sugar-loaf hat, and holding in his hand a common brown rosary, we see the last stage of the sumptuous prince whose youth-

[1] Catalogo, No. 277. [2] Spenser's Daphnaida, v. 302-3.

ful bearing has been made immortal by the pencil of Titian. About the same time, or perhaps a little earlier, Pantoja painted for the convent of St. Mary, at Naxera, the portrait of Ruy Perez de Ribera, which was esteemed one of his best, and those of the Princess of Brazil and the Empress Mary, for the Royal Barefooted nuns of Madrid, amongst whom these royal ladies ended their days. He also pourtrayed Francisco de Salinas, the famous blind musical professor of Salamanca, and author of a Latin treatise on Music, who enjoyed the favour of the Duke of Alba, and the poetical praises of Fray Luis de Leon.[1] This portrait, which represents Salinas playing on an organ, has been engraved by Esteve.[2]

*Paints Philip III. and his family in two sacred compositions.*

On the accession of Philip III., Pantoja retained his post and favour at Court. In 1603 he executed, by the King's order, for the chapel-royal of the Treasury, two large compositions representing the Nativities of the Virgin and our Lord, into which he introduced the portraits of many members of the royal family. In the former, St. Anne is dimly seen reclining in a state bed, with crimson hangings; in the foreground stands a graceful damsel bathing the new born babe. In the latter, the Virgin has the features of Queen Margaret, and the Austrian lip and hanging cheek may be detected in several of the surrounding shepherds and peasant girls.

1 See his fine Oda V., Obras, tom. vi., p. 15. 8vo., Madrid, 1816.

2 Amongst the "Españoles Ilustres."

Both pictures are signed JVAN PANTOJA DE LA +, 1603; they are now in the Royal Gallery at Madrid. Pantoja afterwards painted a portrait of Philip III. on horseback, which was sent to Florence as the model for the noble equestrian statue in bronze, begun by Giovanni di Bologna, the Flemish sculptor, and finished, after his death, by his scholar Pietro Tacca. The statue of Henry IV. of France, torn from its pedestal on the Pont Neuf at Paris, and melted down in the great Revolution, was likewise commenced by Bologna, and completed by Tacca, and the horse was said closely to resemble the pacing steed which the Castilian King still bestrides in the garden of the royal Casa del Campo, near Madrid; where the work was placed, in 1616, by Antonio Guidi, Tacca's nephew.[1] The date of Pantoja's death is uncertain, but it must have taken place in or before 1609,[2] for Lope de Vega, in his "Jerusalem Conquistada," Canto xix., published in that year, laments him and some other painters in these lines—

> "Al pie de un lauro tres sepulcros veo
> En cuyo bronce perdurable escucho;
> Apeles yace aqui, Zeuxis, Cleoneo,
> Juan de la Cruz, Caravajal, Carducho,
> Murieron ya. Qué funebre trofeo
> Muerte cruel!"

*Style and works.*

Besides his portraits and other works painted

[1] Ponz, tom. vi., p. 141-2.

[2] Palomino and Cean Bermudez say 1610, an error, for the correction of which I am indebted to the "Cartas Españolas," for August 9th, 1832, p. 160.

for the royal family, Pantoja de la Cruz executed various altar-pieces for churches and religious houses. His style much resembles that of his master, Sanchez Coello, and is more remarkable for care and finish than for force and freedom; his drawing is good and his colouring rich and pleasing. The portrait of Queen Margaret in the royal collection at Madrid,[1] which is probably one of his latest, is certainly one of his best pictures, being executed in a bolder and broader manner than is usual with him. Of his skill in painting animals an anecdote has been preserved by Francisco Velez de Arciniega, a writer on medicine and natural history.[2] One of the King's fowlers having caught a fine eagle of the bearded kind in the royal chase near the Pardo; his majesty commanded Pantoja to paint it; which he did so effectively, that the sitter, getting loose, flew at the canvas, and tore it to shreds with his beak and talons, and the work had to be done over again. The bird, which was of a reddish black colour, was afterwards kept in the hospital of Anton-Martin, at Madrid, where Arciniega often saw him, and admired "his grave and composed manner of gazing, "which showed no little grandeur and authority."

*Portrait of an eagle.*

Such were the chief Spanish artists who flourished under the patronage of Philip II. There are still a few who deserve a passing

*Other Court artists.*

[1] Catalogo, No. 222.

[2] Historia de los Animales mas recibidos en el uso de la Medecina, por Francisco Velez de Arciniega, Boticario. Madrid, 1613, 4to.

notice, although their works have rarely survived. Teodosio Mingot, a Catalonian, and Geronimo Cabrera, painted certain frescos in the Queen's apartments at the Pardo about 1570. According to Palomino, Mingot studied in Italy, and likewise worked with Becerra in the Alcazar of Madrid; he died in 1590, aged 39. Diego de Urbina was a native of Madrid, and one of the King's painters; he may perhaps have been the scholar of Sanchez Coello, whom he assisted in painting the triumphal arches for the entrance of Queen Anna into the capital in 1570. In 1572 he painted for the royal monastery of Santa Cruz, six pictures on subjects taken from the history of the Virgin and our blessed Lord, and on the finding of the true cross by the Empress Helena, and he designed the retablo in which they were placed. The paintings, though defective in drawing, displayed some power of colouring; the sculpture was in the grand style of Becerra. The chapter of Burgos employed him, with Gregorio Martinez, to paint and gild for their cathedral the retablo of the high altar, a sumptuous work which was completed in 1594, and brought the artists the sum of 11,000 ducats. Antonio Segura was a painter and architect, employed in 1580 to carve a retablo for the Jeronymites of San Yuste, and to copy for it Titian's "Glory," then removed to the Escorial. He accomplished his task so much to the King's satisfaction, as to be named master of the works at the Alcazar

*T. Mingot, and G. Cabrera.*

*D. de Urbina.*

*A. Segura.*

of Madrid, and at the Pardo, under Francisco de Mora, a post which he held till his death in 1605.

*R. de Holanda.* Rodrigo de Holanda became painter to Philip II. in 1591, with an allowance of 100 ducats, which in 1599 was continued to him when paralysis had deprived him of the use of his limbs, by Philip III., in consideration of his good services. In

*J. Gomez.* 1593, Juan Gomez was named as one of the royal painters with the like salary. For the church of the Escorial he painted from a design by Tibaldi, a large picture of St. Ursula and her virgins, a pleasing work, which replaced an unsatisfactory composition on the same subject by Cambiaso; he also retouched Zuccaro's "Annunciation" and "St. Jerome;" and he painted a good original picture, representing "Our Lord, Mary Magdalene, "and St. John," for the Carmelite friars of Segovia. He died in 1597, leaving a widow, Francisca, sister to the architect Mora, and seven children. To the first the King gave a pension of 100 ducats, and one of the latter, Juan Gomez de Mora, succeeded his uncle as master of the royal works.

*E. Jordan.* Esteban Jordan was a painter and sculptor in the royal service; his best work was a high altar, carved for the Benedictines of Monserrate.

*Painters of Illuminations. Fr. A. de Leon.* The art of illumination was carried to high perfection at the Escorial; and Fray Andres de Leon, under whose direction it was practised there, was one of the most skilful painters of miniature in Spain. He had learned somewhat of the use of the pencil from Fray Cristobal de Truxillo, an indif-

ferent master, in the Jeronymite monastery of Mejorada, whence he was translated, in 1568, to the Escorial. There he distinguished himself by the beauty and splendour of his illuminative drawings, especially in the "Liber Capitularius;" which were sometimes taken for the works of the Italian Clovio. He likewise painted some little pictures, which hung in the chamber of Reliques. Fray Julian Fuente del Saz was his scholar, and little inferior to him in skill. Fray Martin de Palencia was a Benedictine monk of the convent of San Millan at Suso. Between 1570 and 1580 he resided for some time at Avila and Madrid, where he was employed by Philip II. in illuminating various books and parchments for the Escorial, and received an annual salary of 100 ducats, raised to 150 during his stay in the capital. Few artists ever excelled him in the richness of his embellishments and the beauty of his dainty devices, of which he left many valuable specimens in a precious volume of "Prayers for Processions," written on vellum, and long preserved by the Benedictines of Suso.

*Fr. J. Fuente del Saz.*

*Fr. M. de Palencia.*

In this sumptuous reign the embroiderers took rank amongst artists. That nothing might be wanting to the splendour of the Escorial, the King established in the convent a school of embroidery, under the direction of Fray Lorenzo di Monserrate and Diego Rutiner, where exquisite needle-work, for vestments and altar-cloths, was wrought from the designs of Tibaldi and other great painters.

*Embroiderers.*

*Fr. L. de Monserrate.*
*D. Rutiner.*

*Castilian artists employed by the Church.*

*N. de Vergara, the elder.*

Meanwhile the Castilian artists of the Church kept pace, in numbers and skill, with those of the Court. Nicolas de Vergara, the elder, was one of the chief artists of Toledo at the accession of Philip II. From his profound knowledge of drawing, the grandeur of his figures, and his refined taste in ornament, he is supposed to have studied at Florence or Rome. The chapter of Toledo chose him for their painter and sculptor in 1542, and many of the windows of the Cathedral were painted by him or under his direction. He was likewise engaged with Berreguete in superintending the embellishments of the tomb of Cardinal Ximenes, at Alcalá de Henares. For the Cathedral-cloister, at Toledo, he made sketches for certain frescos representing scenes in the infernal regions, which, however, were never executed; and he designed the rich silver urn, made by the goldsmith Merino, for the precious remains of St. Eugenius. He died at Toledo, in 1574, and the painted windows of the Cathedral, which he left incomplete, were finished by his sons and scholars, Nicolas and Juan, in 1580.

*N. de Vergara, the younger, and J. de Vergara.*

Nicolas de Vergara, the younger, had been appointed, in 1573, sculptor to the chapter; and three years afterwards was named master of works to the Cathedral. For the choir he executed, in bronze and iron, the beautiful lateral lecterns; and he designed the new Sagrario, or chapel of the Host, which was finished in the next reign by Monegro. He seems to have been

a man of ready and elegant fancy in all matters of sculpture and architecture, both great and small; for we find him designing, in 1573, the bronze ornaments for the choir-books of the Escorial, and in 1575, a church for the Bernardine nuns at Toledo; giving a plan, in 1590, of a sumptuous ark of silver to enshrine the bones of Sta. Leocadia, and, in 1595, of a chapel to contain the Host and the reliques of the rich Jeronymites at Guadalupe. He died at Toledo, in 1606, greatly lamented by his friends, and the lovers of art.

*L. de Velasco.*

Luis de Velasco was a painter of considerable eminence, although he has had the misfortune to have escaped the notice of Palomino and Ponz, who have not only omitted all mention of his name, but have even attributed his works to Blas del Prado. He was living at Toledo in 1564, and in 1581 he was chosen painter to the chapter. His best works were an "Incarnation of the "Saviour," hung over a door in the cloister; and three pictures in an altar, likewise in the cloister, representing "The Virgin and Babe "attended by Saints and Angels, and adored by "an Armed Knight," a noble and beautiful work, "St. Damian," and "St. Cosmo." These three paintings were executed in 1585, by order of the Archbishop, Cardinal Quiroga, by whom Velasco was paid 419,788 maravedis for his labour. He likewise painted, in 1594, the portrait of that prelate, and in 1599, that of Archbishop Garcia de Loaysa, for the winter chapter-room.

In his drawing and colouring Velasco displayed considerable acquaintance with antique sculpture, and with the works of the best Italian painters. He died in 1606, leaving a son, who became painter to Philip III.

*I. de Helle.*

Isaac de Helle was a painter in the employ of the chapter of Toledo, and by the orders of that body executed, in 1568, certain paintings for the cloister of the Cathedral. In the sacristy there likewise hung a picture, painted by him on panel, representing the Bishop, St. Nicasius, sick in bed, visited by another saint or apostle. It was so good that it sometimes passed for the work of Berreguete, and displayed something of the bold manner of Michael Angelo.

*D Theotocopuli "El Greco."*

Domenico Theotocopuli, painter, sculptor, and architect, more familiarly known as "the Greek," —*El Griego*, or *El Greco*,—holds a high place amongst the worthies of Toledo. Contemporary with him there were two other Greek artists in Spain, Pedro Serafin, a painter at Barcelona, and Nicolas de la Torre, a Candiote painter of illuminations, employed at the Escorial, each of whom was sometimes called El Griego. Of his early history nothing has been preserved, except the tradition that he studied in the school of Titian. Hence it is probable that he was born at Venice, of one of the Greek families who had taken refuge beneath St. Mark's wing, from the sword of the Turk, at the fall of Constantinople. He was born, says Palomino, in 1548; and it is pos-

H. Adlard sc.

*Domenico Theotocopuli.*

Printed by H. Adlard.

sible that he may have been the son of a certain Domenico dalle Greche, who engraved, in 1549, a drawing of Titian's, representing "Pharoah "and his host overthrown in the Red Sea;"[1] or he may have been a native of Corfu, or one of the Greek islands, like his contemporary and fellow-painter, Antonio Vassilacchi; for, not unmindful of his race and language, he frequently inscribed his name in the Greek character, on works painted in Castile. The first authentic notice of his life that remains to us, is that he was residing in Toledo in 1577, when he began, for the Cathedral, his great picture of "The "Parting of our Lord's Raiment," a work, still adorning the sacristy, on which he was employed for ten years, and which Cumberland thought worthy of the pencil of Titian.[2] The august figure of the Saviour arrayed in a red robe, occupies the centre of the canvas; the head with its long dark locks is superb, and the noble and beautiful countenance seems to mourn for the madness of them who "knew not what they did;" his right arm is folded on his bosom, seemingly unconscious of the rope, which encircles his wrist, and is violently dragged downwards by two executioners in front. Around and behind him appears a throng of priests and warriors, amongst whom the Greek himself figures as the Centurion in black armour. He

*Works at Toledo.*
*"El Despojo de las Vestiduras del Senor."*

1 The plate is inscribed "In Venetia, p. Domenico dalle Greche, dipin-"tore Venetiano, MDXLIX." See Weigel's "Kunst Catalog. Sechste "Abtheilung, No. 7371, Leipsig, 1844."

2 Anecdotes, vol. i. p. 158.

has likewise painted his beautiful daughter—distinguished by the white drapery on her head—as one of the three Maries in the foreground; at least, if her portrait in the Louvre be authentic. In drawing and composition, this picture is truly admirable; and the colouring is, on the whole, rich and effective, although it is here and there laid on in that spotted, streaky manner, which afterwards became the great and prominent defect of El Greco's style. He likewise carved the retablo, in which this picture once hung; but, on the sacristy being rebuilt, it was removed, and the present marble retablo was erected in its place. For the painting he was paid, by the chapter, 119,000, and for the sculpture 200,600, maravedis. In the sacristy of the Hospital of St. John Baptist there hangs a small copy of the "Parting of the Raiment," or more probably a repetition by the master, or the original sketch, for it differs in the colour of some of the draperies from the picture at the Cathedral; it is in a very ruinous condition, and will soon be mere rags and dust.

*Paints "St. Maurice" for the Escorial.*

Whilst thus engaged in the service of the Cathedral, El Greco received the royal commands to paint, for one of the altars of the Escorial church, a picture on the subject of St. Maurice and his Christian legion, who feared God rather than the Emperor Maximian, and preferred death to idolatry. Unluckily for the artist, it seems that his friends had been in the habit of commending

his works, by declaring that they might pass for those of Titian—a praise which by no means satisfied the Greek's ambitious soul, and only prompted him to invent a style altogether new, and peculiar to himself. Proceeding on this principle, he addressed himself to the Martyrdom of the pious Soldiery with great diligence, and presently produced a picture, in an artistic point of view, little less extravagant and atrocious than the massacre which it recorded. The one must have disturbed the established ideas and opinions of the artists assembled at the Escorial, almost as rudely as the other troubled the repose of the secluded Valais. Dry, hard, and harsh in colouring, the painting was full of strange and distracting flashes of light, utterly destructive of unity and breadth; nor did the admirable heads occurring here and there do much to counteract its general disagreeable effect. The King was greatly disappointed when he saw it; he ordered the stipulated price, of which the amount has not been preserved, to be paid, but would not permit the picture to be hung in the church. It was therefore degraded to a more obscure part of the building, and placed in the chapel of the college. El Greco does not appear to have been in very flourishing circumstances when he began to work for his royal patron; for an order is extant, addressed by Philip II. to the prior of the Escorial, and dated the 25th of April, 1580, authorising

*Produces a disagreeable picture;*

*which displeases the King.*

that dignitary to allow him a little money that he might provide himself with materials, and to furnish him with some of the finer colours, especially "ultra-marine."[1] Had he but adhered to his Titianesque style, he might have obtained the post of King's painter, and found employment for life, and a rich harvest of fame, at the Escorial.

*Toledo. "El Entierro del Conde de Orgaz," in the Church of Santo Tomé.*

The ill success of his experiment seems for a time, at least, to have led El Greco back to his earlier and better paths. For, in 1584 he painted, by order of Cardinal Archbishop Quiroga, a large picture, "The Burial of the Count of Orgaz," which is justly esteemed his masterpiece, and which the prelate presented to the Toledan church of Santo Tomé, where it still remains.[2] The artist, or lover of art, who has once beheld it, will never, as he rambles among the winding streets of the ancient city, pass the pretty brick belfry of that church—full of horse-shoe niches and Moorish reticulations—without turning aside to gaze upon its superb picture once more. It hangs to your left, on the wall opposite to the high altar. Gonzalo Ruiz, Count of Orgaz—head of a house famous in romance—rebuilt the fabric of the church, and was in all respects so religious and gracious a grandee, that when he was buried in 1323 within these very walls, St.

1 Arquitectura, tom. iii. p. 349, where the order is given at full length.

2 A notice of Santo Tomé and its picture is one of the very few deficiencies in the Hand-book. The picture is indeed noticed (in p. 771), but it is erroneously stated to be in the Museo Nacional, at Madrid. Mr. Borrow remarks of the "Entierro," "could it be purchased, it would be cheap at "£.5000." "Bible in Spain," p. 214, 12mo., London, 1844.

Stephen and St. Augustine came down from heaven, and laid his body in the tomb with their own holy hands, an incident which forms the subject of the picture. St. Stephen, a dark-haired youth of noble countenance, and St. Augustine, a hoary old man wearing a mitre, both of them arrayed in rich pontifical vestments of golden tissue, support the dead count in their arms, and gently lower him into the grave, shrouded, like a baron of Roslin, "in his iron panoply." Nothing can be finer than the execution and the contrast of these three heads; never was the image of the peaceful death of "the just man" more happily conveyed, than in the placid face and powerless form of the warrior; nor did Giorgione or Titian ever excel the splendid colouring of his black armour, rich with gold damaskeening. To the right of the picture, behind St. Stephen, kneels a fair boy in a dark dress, perhaps the son of the count; beyond rises the stately form of a greyfriar; to the left, near St. Augustine, stand two priests in gorgeous vestments, holding, the one a book, and the other a taper. Behind this principal group appear the noble company of mourners, Hidalgos and old Christians all, with olive faces and beards of formal cut, looking on with true Castilian gravity and phlegm, as if the transaction were an every-day occurrence. As they are mostly portraits of noted personages, perhaps some of the originals did actually stand

a few years later, with the like awe in their hearts and calm on their cheeks, in the royal presence chamber, when the news came to Court that the proud Armada of Spain had been vanquished by the galleys of Howard, and cast away on the rocks of the Hebrides. The upper part of the picture represents a different scene, in a far inferior style—the soul of Gonzalo entering the heavenly mansion. Here El Greco's desire of avoiding all resemblance to Titian again proved too strong for his taste; our Lord sits enthroned amongst clouds flat and sharp as the pasteboard clouds of the stage; and somewhat lower, the Virgin, at whose feet kneels the emancipated spirit, in the form of a naked man of a livid hue, and of a size so disproportionate to the heavenly host around him, that he might be mistaken for some ungainly Goliath of Gath, or vanquished gyaunt of romance. For this picture — the finest at Toledo, and notwithstanding its faults one of the noblest productions of the Castilian pencil—the painter was paid 2000 crowns by the Archbishop. The story on which it is founded is told in the inscription on a black marble slab, let into the wall beneath it—an inscription which is printed here, because I believe it has never been printed elsewhere:[1]—

[1] I find no mention of either picture or story in the "Descripcion de "la imperial ciudad de Toledo, por el Doctor Francisco de Pisa, fol., To- "ledo, 1617," nor in the "Historia de la imperial noblissima inclita y "esclarecida ciudad de Toledo, por Don Pedro de Roias, Conde de Mora, "2 tom., fol., Madrid, 1654-63;" nor in "Florez, España Sagrada, tom. v. "and vi., 8vo., Madrid, 1763-73."

DIVIS BENEFICIS ET PIETATE S.
TAMETSI PROPERAS SISTE PAVLVM VIATOR ET ANTIQVAM VRBIS NOSTRÆ
HISTORIAM PAVCIS ACCIPE.
D. GONSALVS RVIZ A TOLETO ORGAZI OPPIDO MINVS CASTELLÆ MAIOR NO
TARIVS INTER CÆTERA SVÆ PIETATIS MONVMENTA THOMÆ APOSTOLI QVAM
VIDES ÆDEM VBI SE TESTAMENTO IVSSIT CONDI. OLIM ANGVSTAM ET MALESART
AM LAXIORI SPATIO PECVNIA SVA INSTAVRANDAM CVRAVIT ADDITIS MVLTIS
CVM ARGENTEIS TVM AVREIS DONARIIS DVM EVM SACERDOTES PARANT
ECCE RES ADMIRANDA ET INSOLITA DIVVS STEPHANVS ET AGVSTINVS COELO DE
LAPSI PROPRIIS MANIBVS HIC SEPELIERVNT QVÆ CAVSA HOS DIVOS IMPVLERIT QVONIAM
LONGVM EST AVGVSTINIANOS SODALES. NON LONGA EST VIA SI VACAT. ROGA. OBIIT
ANN. CH MCCCXII. COELESTIVM GRATVM ANIMVM AVDISTI. AVDI IAM MORTALIVM IN
CONSTANTIAM. ECCLESIÆ HVIVS CVRIONI ET MINISTRIS TVM ETIAM PAROCHIÆ PAVPERI
BVS. ARIETES II GALLINAS XVI VINI VTRES II LIGNORVM VECTVRAS II NVMOS QVOS NOSTRI
MORA PETINOS VOCANT DCCC. AB ORGAZIIS QVOT ANNIS PERCIPIENDOS IDEM GONZALVS TEST
AMENTO LEGAVIT ILLI OB TEMPORIS DIVTVRNITATEM REM OBSCVRAM FORE SPERANTES CVM DVOBVS
AB HINC ANNIS PIVM PENDERE TRIBVTVM RECVSARENT PINCIANI CONVENTVS SENTENTIA CONVICTI SVNT ANNI
CH. MDLXX AVDREA NONIO MATRITANO HVIVS TEMPLI CVRIONE STRENVÆ DEFENDENTE ET PETRO RVI
Z DVRON OECONOMO.

*Inscription beneath El Greco's "Entierro del Conde de Orgaz."*

In the collection of the Academy of St. Ferdinand, at Madrid, there is a small repetition, perhaps the original sketch, of the "Burial of "Orgaz," admirably painted, and perhaps more pleasing than the great picture, inasmuch as a great part of the celestial and defective portion is wanting.

*Portraits.* El Greco was, when he pleased, an admirable painter of portraits. He was eminently successful, in 1609, in taking the likeness of the poet, Fray Feliz Hortensio Palavicino, who rewarded him with a laudatory sonnet,[1] wherein he was *At Toledo.* compared to Prometheus. In the hospital of St. John Baptist at Toledo, he has finely pourtrayed the mild features of Cardinal Tavera, which he must have copied from the work of some older *Illescas.* artist. At Illescas, a town lying on the weary plain, midway between Madrid and Toledo, in the spacious church of the Hospital of Charity, where El Greco was architect and sculptor, he has left a good altar-piece representing "S. Ilde-"fonso"—a venerable man in a dark pontifical habit, writing at a table covered with red velvet—for which some worshipful Toledan canon may *Madrid.* have served as a model. In the Royal Gallery at Madrid there are many of his portraits, most of them good, especially one[2]—a dark handsome man in armour, with a curious chain of gold and

[1] The lover of encomiastic verses may find it in Palomino, tom. iii. p. 428.

[2] It occurs amongst his works, which are to be found between Nos. 1134 and 1154 of the Catalogue.

tri-colour silk round his neck—which Velasquez never excelled; and that of the President Rodrigo Vasquez,[1] the inexorable old man who stood by whilst his fallen rival, Antonio Perez, was tortured to the confessing point.[2] His delineation of his own fine Hellenic features in the Louvre,[3] from which our engraving is taken, is a very pleasing portrait. The portrait of his daughter[4] is one of the purest gems of that collection, and would be a gem even in the Royal Gallery of Spain. She is painted in the prime of life and loveliness; her dark eyes and rich complexion are finely set off by the white-furred mantle drawn over her head; and her countenance, in depicting which her fond father has put forth all his skill, is one of the most beautiful that death ever dimmed, and that the pencil ever rescued from the grave. As this fair maiden figures in the great Toledan altar-piece, painted between 1577 and 1587, it is probable that her portrait was executed not long after the latter year.

*Paris.*

El Greco has been justly described as an artist who alternated between reason and delirium, and displayed his great genius only at lucid intervals.[5] There is probably no other painter who has left so many admirable and so many execrable performances. Strange to say, in his case, the critics

*Style of Painting.*

[1] Catalogo, No. 1134.

[2] For an account of this striking historical scene, see Bermudez de Castro; Ant. Perez, p. 151.

[3] Galerie Espagnole, No. 260.

[4] Id., No. 259.

[5] Arquitectos, tom. iii. p. 138.

cannot fix the epoch when his "early bad manner" gave way to his "good middle style," or when his pencil lost the charms of its prime; for he painted well and ill by turns throughout his whole career. The disagreeable "St. Maurice" was executed between the times when his two best works were commenced. The fine portraits of Tavera and Palavicina were painted in or about 1609, which is also the date of his delightful "Holy Family" and his offensive "Baptism of Christ" at the Toledan Hospital of St. John Baptist. In the latter picture, the narrow draperies, and the gleams of light, thin and sharp as Toledo sword blades, produce effects not less unpleasing, than difficult to be described intelligibly to those who are unacquainted with the Greek's style. He might have painted it, by the fitful flashes of lightning, on a midsummer night, from models dressed only in floating ribbands. In the Louvre we find near his excellent portraits, an "Adoration of the Shepherds," in his most extravagant style, in which the lights on reddish draperies and dark clouds are expressed by green streaks of so unhappy a tint, that those harmless objects resemble masses of bruised and discoloured flesh. Yet the perpetrator of these enormities sometimes painted heads that stood out from the canvas with the sober strength of Velasquez's, and coloured figures and draperies with a splendour rivalling Titian.[1] With all his

[1] Amongst the other "things of Spain," well and wittily treated of by the

faults El Greco was a favourite artist in Spain, and his pictures were highly valued. For the church of Bayona, a village in the province of Segovia, he executed a series of paintings on the life of Mary Magdalene, which were refused about the close of the seventeenth century to Cardinal Puertocarrero, although his Eminence offered to buy them for 5,000 crowns, and replace them with pictures by Luca Giordano, the famous and fashionable court artist of the day.[1]

*Works of sculpture and architecture.*

Theotocopuli was much engaged as sculptor and architect. At Madrid he designed, in 1590, the church of the Augustine's college, and carved the "abominable"[2] retablo of the high altar; at Illescas, he built, about 1600, two churches, that of the Hospital of Charity, still existing, with its good classical altar, and that of the Franciscan friars, with the marble tombs and effigies of the Hinojosas, its founders, now demolished; at Toledo, he gave the plan of the city-hall, a solid plain building of two stories, resting on Doric pillars and flanked with towers; he carved, in 1609, the retablos for the church of the St. John Baptist's Hospital; and, in 1611,

lively M. Theophile Gautier, are the works of El Greco. "Pour donner "à sa peinture," says he, "l'apparence d'être faite avec une grande fierté "de touche, il jette çà et là des coups de brosse d'une pétulance et d'une "brutalité incroyables, des lueurs minces et acérées qui traversent les "ombres comme des lames de sabre; tout cela n'empêche pas le Greco "d'être un grand peintre; * * * dans tout cela règnent une énergie "dépravée, une puissance maladive, qui trahissent le grand peintre, et "le fou de génie." Voyage en Espagne, pp. 43, 189.

[1] Palomino, tom. iii. p. 426. [2] Arquitectos, tom. iii. p.

he erected in the Cathedral, by order of the chapter, the catafalque, or temporary monument for the celebration of funeral solemnities for Margaret of Austria, Queen of Philip III.

*His industry.*

Few artists were ever more unweariedly industrious than El Greco, even in his old age. Never idle for a moment, he must have not a little astonished by his indomitable energy, the slow and otiose Toledans amongst whom he lived. Pacheco, who visited him in 1611, relates that he showed him a large closet filled with the plaster models of his various sculptures, and a chamber full of the sketches of all his pictures. In the course of their talk, El Greco declared his opinion that colouring was a more difficult part of the painter's art than drawing, and that Michael Angelo, "though a good professor, knew nothing of "painting." Besides uttering these heresies, to the horror of the Sevillian, he explained and defended his own harsh and spotty style, avowing that it was his practise to retouch a picture, till each mass of colour was distinct and separate from the rest, and asserting that it gave strength and character to the whole.[1] But in spite of his eccentric style and opinions, the school of Theotocopuli produced Maino, Tristan, and Orrente, who rank amongst the best Castilian painters. He was a man of wit and some learning, and is said by Pacheco to have written on the three arts which he professed. His brother artists

*Visited by Pacheco.*

*Scholars.*

[1] Pacheco, p 242.

were perhaps more benefitted, however, by his legal than by his literary efforts; for he successfully resisted, in 1600, a tax attempted to be levied upon his works at Illescas, and obtained a decree against its exaction from the Council of State. Living to the reign of Philip IV. he saw the veteran painters of Castile vanquished at Court by a stripling from Andalusia; and he died at Toledo in 1625, to the general sorrow of the city, and was buried in the church of S. Bartolomé. His friend, the poet Luis de Gongora celebrated his memory in the following fantastic sonnet, perhaps intended to be inscribed on his tomb:—

*Sonnet by Gongora.*

Esta en forma elegante ¡ó peregrino!
De pórfido luciente dura llave,
El pincel niega al mundo mas suave,
Que dió espíritu al leño, vida al lino.
Su nombre, aun de mayor aliento digno
Que en los clarines de la fama cabe,
El campo ilustra de ese mármol grave:
Venéralo, y prosigue tu camino.
Yace el Griego: heredó naturaleza
Arte, y el arte estudio, iris colores
Febo luces, sino sombras Morfeo.
Tanta urna, á pesar de su dureza,
Lagrimas beba y quantos suda olores
Corteza funeral de árbol sabeo.

Stranger! beneath this polish'd porphyry stone,
Lock'd from the world, the sweetest pencil lies
That e'er could witch thee with resplendent dyes
O'er breathing wood or living canvas thrown;

Its name, all worthy of the loudest tone
That far and wide from Fame's clear clarion flies
The field of this proud marble glorifies:
Pay at this shrine thy homage and pass on.
Here lies the Greek; to nature all his art
Leaving, to art his lore, to Iris hues,
To Phœbus lights, to Morpheus shadows deep;
Let his great urn thy tear-drops as they start,
Despite its hardness, drink, and funeral dews
Which, from their bark, Sabean forests weep.

*A. de Herrera.*

Alonso de Herrera was a painter, living at Segovia, in 1579, and the intimate friend of El Mudo, whose natural daughter he brought up and educated in his own house. In 1590, he painted, for the high altar of the church of Villacastin, six pictures, on subjects chosen from the life of our Blessed Lord, which were sent by the parish authorities to the Escorial and Madrid, for the inspection of Fray Antonio de Villacastin, and the painter, Juan de Urbina, who deemed them worthy of high praise. They were correctly drawn, says Cean Bermudez, and well coloured; but they were ruined in 1734, by one Josef Bermejo, a rash and presumptuous gilder, to whom they were entrusted for restoration.

*J. F. and E. Perola.*

Juan, Francisco and Estefano Perola were brothers and painters, natives of Almagro, in La Mancha, who are supposed to have studied in the school of Becerra. In 1586 they were employed by the Marquess of Santa-Cruz, with Cesare Arbasia, an Italian, to adorn with frescos the court, staircase, and spacious halls of his palace at El Viso.

Their subjects were, the naval victories of the Marquess in the Mediterranean and the Atlantic, portraits of famous commanders, marine and architectural views, and plans and allegorical representations of various cities of Europe and America; and Ponz and Cean Bermudez highly extol the beauty and brilliancy of their execution. In the adjacent conventual church of the Franciscans were some oil pictures, and various marble tombs and busts of the Bazan family, which have likewise been attributed to these Manchegan brothers. They afterwards assisted Mohedano in painting some frescos in the Cathedral of Cordoba.

*Fr. Martin Galindez.*

Martin Galindez was born at Haro, in Old Castile, in 1547, and it is possible that he may have learned to paint, under the instructions of Fray Vicente of Estrella, an artist of local fame, now only known as master of El Mudo. Weary of the world, at the age of thirty-seven, he retired, in 1584, to the Chartreuse of Paular, where he devoted his leisure to the arts and to mechanical pursuits. For the hospice, the church and various chambers of that stately monastery, he executed a number of tolerable devotional pictures, and a variety of carvings in wood; and for the dormitories and little gardens of his brethren he constructed alarums and sun-dials, to arouse them for midnight mass, and matins, and to number the hours of their quiet recreation. Notwithstanding these secular employments, he paid strict obedience to the severe rule of his order, and after

having filled for many years the office of Procurator to the convent, he died there, in 1627, full of days and honour.

*Josef Martinez.*

Josef Martinez flourished at Valladolid towards the end of the century, and painted so nearly in the style of the Florentine masters, that it is probable that he studied in their city. For the chapel of the Annunciation in the convent of St. Augustin, he executed various pictures representing events in the life of the Virgin, and also the fresco decorations and the designs of the rich tiles (*azulejos*) which adorned the walls. This fine chapel was finished in 1598, and destroyed by the French Imperial troops. One of the pictures —that of the "Annunciation"—was alone saved from the wreck, and is now in the Museum of Valladolid;"[1] in the lower part of the canvas the Blessed Mary is seen receiving the salutation and message of the angel; above the heavens open, the dove descends, and the Eternal Father is seen, with outstretched arms, as if in the act of benediction, and attended by angels; throughout, the drawing is good, the draperies finely managed, and the colouring rich and effective; the picture is signed, with true Spanish abbreviation, MRTNEZ The same artist also painted some good pictures and altar-pieces for the chapel of Christ in the convent of Bernardine nuns.

*Greg. Martinez.*

Gregorio Martinez was another painter of good reputation at Valladolid, and employed, in 1594,

1 In the great hall; see "Compendio Historico de Valladolid," p. 47.

by the chapter of Burgos to gild the high altar of that Cathedral.[1] Cean Bermudez once saw a small picture on copper, signed with this master's name, representing the Virgin and some saints, and coloured in a style resembling that of Venice.

*J. de Aneda.* *J. de Cea.*

Burgos possessed two painters, Juan de Aneda and Juan de Cea, whose names have been preserved by a few pictures, painted for the Cathedral of that city, about 1565.

*Artists of Catalonia.*

Catalonia produced in this reign a few artists whose names have survived, although their works have, for the most part, perished or been forgotten. In the Cathedral of Tarragona, in 1563, Pedro Pablo, and Pedro Serafin a Greek, painted the doors of the great organ; the outside displaying a composition on the subject of the "Annunciation "of the Virgin," and the inside of the leaves displaying the "Nativity" and "Resurrection" of the Saviour. The artists received for their labour 300 Catalonian pounds, and were employed by the chapter in various other works. Pedro Guitart executed six pictures in oil for the high altar of the church of San Pedro, at Reus, in 1576; and Isaac Hermes, in 1587, the paintings of the high altar and other works in the Cathedral of Tarragona.

*P. Pablo, P. Serafin "el Griego."* *P. Guitart.* *I. Hermes.*

*Fr. L. P. Gaudin.*

Luis Pascual Gaudin, born in 1556, at Villafranca, in Catalonia, took the Carthusian vow in the Chartreuse of Scala Dei, in 1595, whither he probably carried with him a considerable knowledge of painting, which he there found leisure to

[1] See p. 271.

improve. Many chambers of that monastery were adorned with his works; in one of the Sacristies hung a set of "Evangelists," and in another a series of "Apostles;" the refectory had two large compositions of "Our Saviour washing the "Disciples' feet," and of his "Prayer in the Gar- "den;" and many more of his pictures were to be found in the chapter-room. Pacheco says that he painted largely for the Grand Chartreuse, the original retreat of St. Bruno, but it does not appear whether the artist himself visited the wild solitudes of Lorraine. He seems, however, to have travelled to Seville, where he was a guest at the Chartreuse, and painted for that sumptuous convent a series of works on the life of the Virgin. In these compositions the Blessed Mary appeared without any veil, and attired in a Venetian robe with "sleeves as large as wheels" and fancifully decorated with coloured ribbands,—a dress, in the opinion of the purist Pacheco, "alto- "gether unbecoming the gravity and grandeur of "Our Sovereign Lady." Notwithstanding this breach of etiquette in costume, Cean Bermudez considered that these pictures established the skill, if not the orthodoxy, of Gaudin; who likewise painted, for the Sevillian Carthusians, the life of their patron saint, in a series of compositions, supposed to be a repetition of those executed for the Grand Chartreuse. After quitting Seville he visited another of the great foundations of his order, that of Portacœli, near Valencia, where he

painted a "Last Supper" for the refectory, and various other works. In his own convent at Scala Dei he held the office of vicar, and he died there in 1621, leaving behind him many pictures, and a high reputation as a painter, a divine, and a saint. In the conventual record he was noticed as—"Vir quidem picturæ arte præclarus, theo-"logia præclarior, virtuteque (patrum qui cum eo "vixerunt testimonio) præclarissimus."

*Sculptors of Castile. J. de Juni.*

Of Castilian sculpture in this reign, Valladolid must be considered the principal seat, as being the residence of Juan de Juni, the best sculptor of Spain. Although his works obtained for him a high reputation, and many of the finest of them still exist, the notices of his life are few and contradictory. Palomino asserts that he was a native of Flanders;[1] Cean Bermudez supposes, from his name, that he was an Italian. Both of them relate that he had so distinguished himself at Rome, as an architect, that he was chosen by Don Pedro Alvarez de Acosta, Bishop of Oporto, to build the episcopal palace in that city; that the same prelate, when translated to Osma, employed him, in 1556, as a sculptor in the Cathedral there; and that he died at Valladolid, in the reign of Philip III. Acosta was raised to the See of Oporto in 1507, and Philip III. ascended the throne in 1598, so that this account makes the life and labours of the artist extend over nearly a century.

[1] Palomino, tom. iii. p. 416.

*Name.*

The researches of Bosarte[1] have been more recent and accurate. He explains that the term Fleming in the reign of Charles V. was applied not only to natives of the Low Countries, but also to such Castilians as followed the Court, and enjoyed the favour of the dominant Flemish party. He sought diligently, though in vain, for a signature of Juni; and in the absence of such proof, conceives that that name may have been a corruption of some Latinized form of Juan or Joanes. Cean Bermudez, however, afterwards found at Valladolid Juni's signature attached to a contract, where the surname was written as above, without any accent on the final *i*—whence he infers that it was a name native to Castile.[2] Bosarte was unable to discover any record of the artist's visit to Oporto, nor any mention in the local histories of his labours there. The earliest notice of Juni's existence that rewarded his research, is contained in a document which he prints, and whence it appears that Juan de Juni, being an inhabitant of Valladolid, acquired, in 1545, a considerable piece of building ground on the Campo Grande of that city, belonging to Don Hernando Niño de Castro, and lying near the monastery of the Holy Ghost, on perpetual lease, at the yearly rent of 3000 maravedis.

*Works at*

In the same year, Juni began one of his

[1] Viage, p. 163.

[2] Cean Bermudez, Los Arquitectos, tom. ii. p. 69.

most important works—the high altar of the Church of Our Lady "de la Antigua," at Valladolid. The price agreed on was 2400 ducats. But after the agreement had been made, and the work begun, a rival sculptor, one Francisco de Giralte, offered to do it for 100 ducats less. Out of this offer arose a law-suit, which lasted five years, and ended in Juni's rebating 104 ducats of his price—thus sacrificing his fair profits, as he himself declared—in order, it is supposed, to prevent his plans and drawings from falling into the hands of Giralte. A new agreement was therefore drawn up in August 1551, and the artist's wife, Doña Anna Aguirre, gave security over her dowry that the conditions should be fulfilled. The altar was of great size, being fifty feet high, and thirty wide, and provided with concealed staircases for the convenience of lighting it up. It was carved of wood, the master executing the large statues with his own hands; and when finished it gave so much satisfaction to the parish, that Juni was paid 2500 ducats for his labours.

*Valladolid. Altar in Church of "Na. Señora de la Antigua."*

For the church of "the Anguishes" he carved an excellent "Mater Dolorosa" in Sorian pine. This Virgin was seated on the ground, her head half turned away, and looking with tearful eyes to heaven. Her dress consisted of a crimson robe and blue mantle, and a yellow cloth on her head, which half concealed her brow. In her right hand she held some small iron knives,

*"Mater Dolorosa."*

which the devotion of succeeding times changed into long swords of silver. Hence she was called "Our Lady of the Knives" *(de los Cuchillos.)* Bosarte[1] speaks with rapture of the fine design and draperies of this statue, and of the sublime expression of the head, on which it was impossible to look without emotion. The sculptor seemed to have been inspired by the noble lament of Jeremiah, for the desolate daughter of Zion "who "sitteth solitary; she that was great among the "nations; who weepeth sore in the night, and "whose tears are on her cheeks; she hath none to "comfort her; all that honour her despise her; "yea, she sigheth and turneth backwards." This superb image narrowly escaped being violated by a pious and wealthy Count of Ribadavia—a peculiar votary of the Lady of Sorrows—who many times wished to robe her statue in costly stuffs, and was with difficulty induced to content himself with the ordinary and cheaper acts of devotion.

*St. Anthony of Padua, and St. Francis of Asisi.*

For the convent of the Franciscans, Juni executed a "St. Anthony of Padua with the Infant "Saviour;" and for the Franciscan nuns of St. Isabel a "St. Francis of Asisi adoring a Cru-"cifix." The parish church of Santiago likewise boasted one of his finest works—a magnificent composition of many figures as large as life, representing the "Adoration of the Magian "Kings." In this altar-piece Bosarte[2] especially praises the head of the Virgin, "which," he

*Adoration of Magi.*

[1] Viage, p. 174. [2] Viage, p. 180.

says, " had it been of bronze or marble, and dug " out of an excavation, would have passed for a " relic of the finest times of Greek art." He notices also the haughty and life-like form of the Moorish Prince, and remarks that some of the attendants wear caps so like those met with in the works of Michael Angelo, that it would seem that Juni had studied the sculptures of that master.

*Works in the Cathedral of of Osma.*

In 1556, Juni designed and executed the carvings of the altar on the Trascoro[1] of the Cathedral of Osma, by order of Bishop Acosta. These noble sculptures, which still exist, represent scenes taken from the life and passion of our Blessed Lord. The munificent prelate, who presented them to the church, died in 1563, and lies buried at Aranda de Duero, beneath a stately monument, sculptured by Juni.

*At Rioseco.*

In 1557, Juni was employed to erect a retablo in the church of St. Mary, at Medina de Rioseco, with sculptures representing the conception and birth of the Virgin, for which purpose Alvaro de Benavente had bequeathed 450 ducats.[2] The contract subscribed by Juni, and preserved by Cean Bermudez, is most prolix and precise; it fixes the subjects of the bas-relief in each compartment, as " St. Joachim upbraided in the " Temple, at Jerusalem, for his wife's barren-

1 The Trascoro is the back part of the high wall which, in most Spanish Cathedrals, closes the end of the choir.

2 " Los Arquitectos," &c. tom. ii. p. 222.

" ness, by the high priest, Issachar;" "The " Angel appearing to St. Joachim in his sheep- " fold;" and "The Presentation of the long- " hoped for babe, in the Temple, by St. Joachim " and St. Anne;"—it stipulates that the material shall be the "best wood of Soria, dry, and with " few knots;" and it binds the artist to carve, gild, and paint the whole retablo to the satisfaction of the legatees. The work appears to have been completed with great success—the sculptures were bold and spirited, and the architectural decorations rich, various, and pleasing. It was placed in the chapel of the Beneventes; and there Juni likewise painted some frescos—representing "The Creation," "The Fall," "The Ex- " pulsion of Adam and Eve from Paradise," and other sacred subjects. He also sculptured some sepulchral urns and statues in marble—and designed the other architectural ornaments, and the rich iron railing of the same chapel.

*Fresco paintings.*

*Segovia.*

In 1571, he finished, for the Cathedral of Segovia, a retablo, which contained a "Descent " from the Cross,"—a composition of many figures, and full of power and grace. In 1583, he executed a number of sculptures for the high altar of the church of Santoyo—taken from the histories of Our Lady and St. John Baptist—amongst which was placed, in a prominent position, a statue of the Baptist, carved by Alonso Berreguete. The Franciscans of Valladolid possessed, in the chapel of their convent, a large composition in clay,

*Santoyo.*

*Valladolid. Entombment.*

representing "The Entombment of Our Lord," now in the Museum,[1] and esteemed one of the best and latest of his works. Amongst its many and various figures, those of Nicodemus and Joseph of Arimathea were remarkable for their spirit—the one being a model of ideal beauty, and the other seeming the portrait of some venerable friend, or father of the convent. This "Entombment" was finished in 1586; after which year the name of Juni ceases to occur in conventual records or tradition. It is therefore probable that he soon afterwards went to his rest—perhaps beneath the shadow of some stately altar, rich with the monuments of his genius.

*Family.*

By his wife, Doña Anna de Aguirre, Juni left a daughter, Anna Maria, who seems to have been either an only child, or the only one of his children who survived him. She married, first, Juan de Muniategui, and, secondly, Benito Chamoso, with the latter of whom she for some time inhabited her father's house in Valladolid. Being sold, perhaps after Doña Anna Maria's death, this house became by a singular chance, in 1616, the dwelling of Juni's ablest successor in art at Valladolid—the sculptor Gregorio Hernandez.

*Style and merits.*

Although the scanty memorials of Juni's life are altogether silent as to his early history, the evidence of his style goes far to prove that he had studied his art on the banks of the Arno,

[1] Compendio Historico, p. 76.

and was, learned in all the wisdom of the Florentine sculptors. Perhaps no modern sculptor has ever so nearly resembled or approached Michael Angelo in genius; like him, he wielded a fearless and furious chisel, and delighted to dare every difficulty of attitude; and he loved to body forth energy and strong emotion rather than softness and repose. His grand imposing forms, and heads full of fire, vividly recall those of the great Florentine, and leave little doubt that the Spaniard had lingered beneath the dome of the Medici Chapel, gazing on the wonderful effigies it enshrines, that he had studied the terrible Moses, and imbued his mind with the stern beauty of the "Pieta," of the Vatican. There occur here and there in his compositions saintly figures, in broadly-flowing draperies, that might have been carved out of the Sistine frescos, and weeping matrons—on whose dim and wasted features the lines of beauty still linger—that seem borrowed from those wondrous "Weird women," the Parcæ of the Pitti palace. This strong and fiery manner may have been adopted by Juni in opposition to that of Berreguete, who affected the calmer and more classical graces, and whom it was his ambition to equal or excel. It sometimes, however, gives to his works an air of violence and exaggeration. His colouring is usually sombre, and sometimes heavy and leaden; the sculpture, as well as the painting of the Castiles, eschewing those splendid and glowing hues, in

which the statuary and canvases of Andalusia rejoice.

*R. de Leon.*

Rafael de Leon was a sculptor, famous in Castile during this reign, of whom nothing is known, but that he was an artist of reputation at Toledo, and for some crime or misfortune was forced to take refuge in the Bernardine convent at Valdeiglesias, in 1561. The abbot received him kindly, and employed him to carve the stalls and canopies of the choir. This work—which was reckoned one of the finest of the kind in Spain—was not completed till 1571, and for his ten years' labours the sculptor received 24,921 reals of plate, and a gratuity of 300 ducats.[1] These stalls were carved in oak or walnut, and designed in the Italian, or "cinque-cento" style. The back of each stall was adorned with a bas-relief on some subject taken from Holy Writ; on the divisions between the seats stood exquisite figures of Jewish prophets, or saints of the order of St. Bernard; and above all, a range of Caryatides supported a massive overhanging cornice, profusely enriched with masks and cupids, satyrs and cherubs, urns, monsters, and garlands of fruit and flowers. The Bernardine monks, therefore, chanted their solemn litanies to our Lord and the Virgin in a choir most pantheistically adorned, where Judaism strove with the classical mythology, and the fables of the Calendar were

1 Taking 8 reals of plate at 39 pence, and the ducat at 53 pence sterling, these sums are worth £.602 4*s*., and £.66 5*s*. respectively.

blended with the truths of the New Testament; but the effect was grand, and the execution of infinite delicacy. These celebrated carvings were removed at the suppression of the monastery, and are now in the University of Madrid, where they are to adorn the great hall, but where they will probably show with far less majesty than in their native choir.[1]

*P. Arbulo Marguvete.*

Pedro Arbulo Marguvete is supposed to have been a scholar of Berreguete, and lived at San Domingo de la Calzada, a town lying amongst the bleak hills to the north-east of Burgos. A few leagues farther north, there is a village on the banks of the Ebro, called San Asensio, for the parish church of which he carved the retablo of the high altar. It was simple and classical in design, the lower part being of the Ionic order, and the upper part of the Corinthian. Between the columns, and in various niches, were bas-reliefs and statues, displaying great care and science in the anatomy, and much power in the composition. On this work, and the stalls of the choir, the artist spent six years; and he was paid for his labour 7387 ducats, in 1575.

*M. de Ancheta.*

Miguel de Ancheta studied sculpture at Florence and Rome, and afterwards practised it at his native city of Pamplona. For the church of Tafalla, a neighbouring town, he executed a rich

1 Widdrington's "Spain and the Spaniards," in 1843, vol. i., p. 36. These agreeable volumes are the work of Capt. Cook, already quoted, who has changed his name since the publication of his "Sketches in Spain."

retablo; a "St. George slaying the Dragon" in alabaster for a public hall at Zaragoza; and a fine "Assumption of the Virgin," for the high altar of the Cathedral of Burgos. His most important work was the stalls of the choir in Pamplona Cathedral, which were carved in English oak, and were considered the finest in Navarre. Dying before this choir was quite finished, he was buried in the Cathedral cloister, where this pithy epitaph marks his place of rest:—

AQUÍ YACE ANCHETA
EL QUE SUS OBRAS NO ALABÓ
NI LAS AGENAS DESPRECIÓ.

# CHAPTER VI.

REIGN OF PHILIP II. 1556—1598—CONCLUDED.

*Artists of Andalusia.*

ANDALUSIA—

"La mejor tierra de España
La que el Betis baña,—"[1]

now began to vie in the arts with Castile; and the painters of Seville and Cordoba, although unknown at Court, and unsunned by royal favour, to rival their more fortunate brethren, who were winning crosses and pensions at Toledo and Madrid. Shut out, by their remote position, from courtly patronage, they had, however, the magnificent Church to cherish and reward them. Through the southern cities flowed into Spain great part of the wealth of the Indies, refreshing their sacred treasuries with its golden tide. On the banks of the Guadalquivir rose many a sumptuous church, and many a proud Chartreuse; and prelates and chapters were never weary of devising new embellishments for their ancient Cathedrals.

[1] Ortiz de Zuñiga, Annales de Sevilla, fol. Madrid, 1677, p. 532.

*Painters.*

To the records of the Chapter of Seville, Cean Bermudez was indebted for the names of various artists of reputation in this reign, which, otherwise, would long ago have perished with their works; of these masters, Anton Perez, who painted for the Cathedral from 1548 to 1564, seems to have been one of the most famous. The Flemish painter, Campaña,[1] left behind him at Seville, a son named Juan Bautista, who had been his scholar, and who was employed with other artists in the restoration of the Monument for the Holy Week in 1594.

*A. Perez.*

*J.B.Campaña.*

*L. de Vargas.*

Amongst the Andalusian artists of whose merits the world is still in a condition to judge, the first place must be given to Luis de Vargas, the best painter of the Sevillian line from Sanchez de Castro to Velasquez. Born at Seville in 1502, he early devoted himself to painting, of which he acquired some knowledge from one Diego de la Barrera.[2] This Barrera had been a scholar of Alexo Fernandez,[3] whose master was Gonzalo Diaz,[2] a disciple of Sanchez de Castro; Vargas stood, therefore, fifth in artistic descent from that patriarch of painting, although he was born before the veteran's death. According to the usage of the Sevillians, he at first painted on "*sarga*"—a loose-textured cloth, somewhat like

[1] See Chap. iii., p. 123.

[2] The names of these masters ought to have been mentioned in Chap. ii.: that of Barrera at p. 97, and that of Diaz in p. 83, omissions, for which I must beg the indulgence of the reader.

[3] See Chap. ii., p. 97.

bunting—heraldic devices for naval ensigns, and fanciful designs to serve as curtains for the church-altars during Holy Week. The colours well moistened with water, were applied to the cloth, without any previous preparation, and, when dry, were washed over with a thin gum, or a very liquid paste; and the materials being cheap, and the dimensions of the works large, this sort of painting was held to be an excellent exercise for the tyro, giving freedom to his hand and boldness to his style. Dissatisfied, however, with the modes and masters of Seville, Vargas early passed into Italy, where, on the sole evidence of his style, the critics have placed him in the school of Perino del Vaga. If this be the fact, and if Cean Bermudez be correct in assuming 1527 as the date of his arrival in Italy, he may have been present at the sack of Rome; and, perhaps, followed Perino to Genoa, under the safeguard of the Dorias. All that seems certain is that his foreign travels and studies occupied twenty-eight years,[1] and that he returned to Seville about the middle of the century.[2]

*Goes to Italy.*

In the sacristy of chalices in the Cathedral of Seville, there hangs a small portrait, by Vargas,

*Works at Seville.*

[1] Pacheco, p. 118.

[2] Palomino has a story, in which, as usual, he is followed by Cumberland, that Vargas returned to Seville after a seven years' absence, but finding himself outdone by Campaña, went back to Italy for seven years more, and so "fué el Jacob de la Pintura, que fué su hermoso Raquel." (tom. iii., p. 386.) It is unlikely, however, that either the story or the simile would have escaped Pacheco, who lived near the time of Vargas, had the facts of the one permitted of the use of the other.

of the good monk Fernando de Contreras, of the order of Mercy, the "Apostle of Seville," whose staff was accepted in Barbary as a security for the payment of large ransoms, and who was laid in his shroud by noble ladies in 1548.[1] The pale countenance of the holy man bears evidence of the gentleness of his nature, and the austerities of his life; the picture is well executed, and is inscribed "*V. S. D. P. Ferdins de Cōtreras.* "*Sacerdos Hispal. Captivor. Redemptor. ex vivo* "*adumbratus. ob. an.* 1545, *a Ludov. de Vargas* "*an.* 1541." The error in the first date perhaps diminishes the credit of the second. But if Vargas really painted this portrait in or before 1541, he must either have done so in Italy, or he must have returned to Spain several years before the time fixed by Cean Bermudez. From the records of the Chapter of Seville, that diligent historian gathered that Vargas painted his first work for the Cathedral in 1555. This was the beautiful picture of the "Nativity," which still forms the altar-piece of the little chapel dedicated to that event. The Virgin-Mother might have been sketched by the pure pencil of Rafael; the peasant who kneels at her feet, with his offering of a basket of doves, is a study from nature, painted with much of the force and freedom of the later masters of Seville; and many of the accessories, such as the head of the goat dragged in by a shepherd,

*Portrait of Fr. F. de Contreras.*

*Devotional Pictures in the Cathedral.*

[1] Ortiz de Zuñiga, Annales de Sevilla, pp. 494-5, 504.

and the sheaf of corn and pack-saddle which lie in the foreground, are finished with Flemish accuracy. The picture is signed "*Tunc discebā*, "*Luisius de Vargas.*" He next painted some frescos in the church of St. Paul, and in the old Sagrario of the Cathedral—now no longer existing. In the court of the Casa de Misericordia he executed a large fresco, representing the "Last Judgment," in which Cean Bermudez praises the figures of the Redeemer, the Virgin, and the Apostles, and deplores the destruction of the righteous and wicked multitudes, from the effects of the weather. His finest work now at Seville was painted in 1561 on the subject of the "Temporal Generation of Our Lord," and is the altar-piece of the chapel of the Conception. It is a sort of holy allegory, representing the human ancestors of the Infant Saviour, adoring him as he lies in the lap of the Virgin. In the foreground kneels Adam, "the father of us all," concerning one of whose legs, there is a tradition that Perez de Alesio, an Italian painter, declared that it was worth the whole of a colossal "St. "Christopher," which he himself had executed, in another part of the church. Hence the picture is popularly known as the "Gamba;" it is signed "*Luisius de Vargas faciebat* 1561"; and the altar is adorned with saints and other subjects by the same hand, forming a collection of seven pictures in all. Amongst these is the portrait of Don Juan de Medina, precentor of the Cathedral,

"*La Gamba.*"

which was an admirable likeness, and used to cause the idle boys that then, as now, loitered in the aisles, to collect round the original, as the good man said his prayers near the spot.[1] Buried in the darkest nook of the dim Cathedral, these interesting paintings can be seen only on festival days, when the chapel is blazing with waxen tapers. On the outer wall which encloses the court of orange-trees, Vargas executed a fresco, once of great excellence and renown, but now a mere shadow—"Christ going to Calvary," commonly called "The Christ of the criminals," (*el Cristo de los azotados*), because it was the custom for condemned malefactors on their way to the place of punishment to pause before it, and pray a parting prayer. On the restoration of the beautiful tower of the Cathedral, he painted, between 1563 and 1568, in its Moorish niches, a series of Sevillian saints and martyrs and other sacred subjects. He was probably at work on his lofty scaffolding, in 1565, when the Flemish artist, George Hoefnaeghel, one of the earliest of sketching tourists, made his drawing of the Giralda.[2] Of most of these frescos which were executed, says Pacheco, on a preparation of ochre of Castilleja—no trace whatever remains;

*Frescos.*

*On the Giralda.*

1 Palomino, tom. iii., p. 387.

2 See "Braun et Hogenberg; Civitates orbis terrarum, fol. Colon. "1581," where two views of it are given, one of them with an opening to show the ascent, which is erroneously represented as a staircase instead of a series of inclined planes. The niches immediately beneath the bells, are too short, and the frescos, which are indicated, are mere heads instead of full-length figures.

the showers and sunshine and the whitewash of centuries have passed over them, and they are gone. Only on the north side, in the lower niches, may be seen the faded and often-repainted ruins of "Stas. Justa and Rufina," "Sts. Isidore "and Leander," and the "Annunciation of the "Virgin," beneath the latter of which frescos is placed the black marble slab, bearing the canon Pacheco's Latin record of the restoration of the tower.[1] The Virgin martyrs of Seville are represented, according to the ancient usage,[2] bearing in their hands the Giralda, to commemorate its miraculous preservation in a storm which laid low great part of the city. In the roar of the tempest, says the legend, a voice was heard crying near the top of the tower, "Down with "it, down with it," to which another voice made answer, "It cannot be, for Justa and Rufina are "upholding it.[3] The holy potters of Triana

*Stas Justa and Rufina sustain the Giralda in a storm.*

[1] There is a rare old print of the Giralda, (of which I had great difficulty in procuring a much-injured impression at Seville) 33¼ inches high by 12⅝ wide, in which these paintings are carefully and correctly given. The view takes in the north and east sides of the tower, and adjoining the east side there is a wall and horse-shoe archway, no longer existing. My copy of this print has neither date nor name; it was probably, however, executed about the end of the seventeenth century. On each side of the tower hover ten' Murillo-like cherubs bearing scrolls inscribed each with a Latin distich, illustrative of the history of the building; and beneath in the foreground an eagle holds in his beak a larger scroll, with these verses:—"*Orbis prodigium cernis, spectator, adesse*
*Hispalis est index turris et ipsa decus.*
*Siste gradum templumque scies tanquam ungue leonem*
*Urbs templum turris semper in orbe micant.*"

[2] See chap. iii., p. 128.

[3] "Historia, Antiguedades y Grandezas de la muy noble y muy leal "Ciudad de Sevilla, por el Licenciado Don Pablo de Espinosa de los "Monteros, Presbytero, hijo de la misma Cindad—fol. Sevilla 1627."—Part i., fol. 54.

having thus foiled, by his own confession, the Prince of the powers of the air, became thenceforth the patronesses of the "very noble and very "loyal city."[1]

*Death. Character.*

Vargas died at Seville in 1568, with the reputation of a great painter and a good and amiable man. To a natural modesty and kindness of disposition, he added that sincere and fervent piety, not uncommon amongst the artists of the age, and so well befitting one whose daily calling lay amongst the sublime mysteries of religion, and required him to fix his contemplations on things above. After his decease, there were found in his chamber the scourges with which he practised self-flagellation, and a coffin wherein he was wont to lie down in the hours of solitude and repose, and consider his latter end. Notwithstanding these secret austerities, he was a man of wit and humour withal; as appears by his reply to a brother-painter who desired his opinion of a bad picture of "Our Saviour on the "cross." "Methinks," answered Vargas, "he "is saying 'forgive them, Lord, for they know "not what they do.'"

*Austerities.*

*Playful humour.*

*Style and merits.*

As a painter, Vargas is remarkable for the grandeur and simplicity of his designs, and for the purity and grace of his female heads; for correctness of drawing and agreeable freshness of colour. We are hardly perhaps in a condition

[1] The additional title "unconquered" was granted in 1843, after Espartero's short bombardment.

to form an adequate estimate of his powers; his easel pictures are few,[1] and it was probably to his frescos, now so dim and defaced, that he trusted for fame. Dean Cepero, at Seville, possesses four small figures of saints, painted by him in black and white, on panel, and once the furniture of an altar; they are full of grace and spirit, though destitute of colour, and the draperies are disposed with a masterly hand. In the collection of Lord Francis Egerton, in London, there is a full length of "St. John Baptist," a fine and pleasing picture, from the Orleans gallery, and attributed to Vargas.[2] The Baptist, unencumbered with any drapery, is seated on a rock in the desert; in one hand he holds a cup, and in the other a cross of reed. His well-turned limbs deserve the praise bestowed on certain children painted by the reputed master of Vargas, Perino del Vaga, of which Vasari observes, "that they "seem of real flesh and blood."[3] The dark blue landscape in the distance, adorned with a round antique temple—somewhat like that of Vesta—displays his familiarity with the manner of the

1 Dr. Franz Kugler (Handbuch der Kunstgeschichte. 8vo. Stuttgart, 1842, p. 798) justly notices Vargas as "einen vorzüglich geistreichen "und talentvollen Nachfolger Raphaels," but he errs in saying that he may be studied "in seinen zahlreichen Bildern, die sich in den Kirchen "von Sevilla vorfinden." It is to be regretted that this able critic has given somewhat less than a page and a half to his dissertation on Spanish art under Charles V. and Philip II.

2 Vasari, toln. iii., p. 359.

3 Dr. Waagen (Works of Art and Artists in England, vol. ii., p. 81; London, 1838, 12mo.) considers it doubtful, and says that a duplicate of this picture exists in the King of Bavaria's gallery, where it is ascribed to Giulio Romano.

Roman school, and the fine features of Roman scenery.

*Antonio de Arfian.*

Antonio de Arfian was a native of Triana, a suburb of Seville, then overshadowed by the strong towers of the Inquisition, separated from the city by the stream of the Guadalquivir, and chiefly peopled by gipsies. Like Vargas, his early practice in art was obtained by painting "sargas,"[1] for the merchants who then exported vast quantities of devotional daubs to America, or for sale in the weekly fair held in the parish of All Saints, and known as "la Feria." The prices in this mart, like the purchasers, being of the lowest class, the artistic wares exposed were necessarily, for the most part, of a very humble order; and, indeed, "a picture of the Fair" ("*pintura de la "Feria*") was a proverbial expression for a bad picture. Still there was hardly a Sevillian painter of fame during the sixteenth or seventeenth centuries, who had acquired the use of his pencil at home, but had brought to this market, his first clumsy saints and immature Madonnas. On the return of Vargas from Italy, Arfian enrolled himself amongst his scholars, and under the instructions of that fine master acquired a style of drawing which was neither practised nor appreciated in the fair. Obtaining the notice of the Chapter, he was employed, with one Antonio Ruiz, who is said to have also studied under Vargas, to paint for the Cathedral the chief

*"La Feria."*

*assisted by A. Ruiz,*

1 See p. 307.

retablo of the old Sagrario, a task accomplished in 1551. The meagre records of his life furnish us with only one other date—that of 1587, when he painted the "History of St. George" for an altar in the parish church of St. Mary Magdalene, in which he was assisted by his son, Alonso de Arfian. The time of his death, like that of his birth, is unknown, but he probably lived to a good old age. In fresco painting he was esteemed the best successor of Julio and Alessandro,[1] whom Andalusia had produced, until the arrival of Vargas from Italy; but none of his works in this style have been preserved. He was the first Sevillian artist who painted landscape and perspective backgrounds for the bas-reliefs which he was employed to colour; an invention which he practised with great success in the convent of St. Paul, where, to a pair of altars—bas-reliefs on the subjects of "Conversion "of the patron Saint" and the "Visitation of "the Virgin," he added a distant prospect with figures, which appeared to be carvings like the rest. In colouring the draperies of statues, he likewise introduced certain technical improvements, of which he gave the first examples in the Jesuit's convent, and for which he is commended by Pacheco.

*and by Alonso de Arfian.*

*J. B. Vasquez.*

Juan Bautista Vasquez was a Sevillian artist of repute, both in sculpture and painting. The latter branch of art he studied under Diego de

[1] See chap. iii., p. 115.

la Barrera, the early master of Vargas, and the former he acquired at Toledo, where he practised it for several years, working in the Cathedral with Vergara the elder, and some of the ablest sculptors of Castile. Returning, in 1560, to his native Seville, he there executed several carvings for the Cathedral, of which the most important were the bas-reliefs of the "Creation of the "world," the "Fall of our first Parents," and their "Expulsion from Paradise." In 1568 he painted an altar-piece for the chapel of Our Lady of the Pomegranate, then existing in the court of orange-trees. It represented the Virgin in a homely dress, nursing the infant Jesus, who took from her own hand an opened pomegranate, and held in his own, a linnet beautifully painted. For the high altar of the church of St. Mary Magdalene, he executed some excellent carvings, afterwards removed to make way for some poor novelties. In 1579 he went to Malaga, to design in that Cathedral a chapel and altar for the Manrique family, to which he likewise contributed some good sculpture. He was an artist of considerable genius, and did much to banish that ancient stiffness and timidity of style, which still lingered in the schools of Andalusia.

*A. Vasquez.*

Alonso Vasquez was born in the romantic mountain town of Ronda, and learned painting in the school of Arfian at Seville. Under his instructions he passed through the usual apprenticeship of painting "sargas," and at length rose

*Paints the Life of St. Raymond for the Convent "de la Merced."*

to the execution of frescos and oil-pictures. For the Cathedral and the convents of St. Francis and St. Paul he painted a variety of works, no longer existing. In the Museum of Seville may be seen a few pictures, fast rotting in their frames, part of the series executed by him for its cloister, which was then the property of the friars of the order of Mercy. They represent passages in the life of St. Raymond, the faithful confessor, who, having rebuked the vices, eluded the vengeance of King Jayme the Conqueror, by crossing the sea from Majorca to Barcelona, his own cloak serving him for a boat and his staff for a mast.[1] Vasquez was one of the artists chosen by the city of Seville to paint the great catafalque erected in the Cathedral, at the time of public mourning for the death of Philip II., and he died at Seville—not as Palomino pretends in 1650, but most probably about the middle of the reign of Philip III. Pacheco speaks in admiration of his picture of "Dives and Lazarus," in the collection of the tasteful Duke of Alcala. He describes the luxurious appointments of the rich man's table—the vessels of silver, glass, and porcelain—as painted with perfect verisimilitude, praises a felicitous copper flask in a wine-cooler, and approves of the guests, as in no respect unworthy of the brilliant banquet spread before them.

[1] He accomplished the voyage in less time than the steamer now takes, for says Villegas "el santo varon, con este nuevo modo de navegar, "habiendo salido de la isla de mañana, à medio dia llegò á Barcelona." Flos Sanctorum, p. 690.

*L. Fernandez.*

Luis Fernandez painted at Seville with great credit about 1580. None of his works now exist, nor has any record been preserved of their subjects or sites; but his name deserves to be remembered for the sake of his scholars, Herrera, Pacheco, and the Castillos, who became, in the next century, the masters of Velasquez, Cano, and Murillo.

*P. de Villegas Marmolejo.*

Pedro de Villegas Marmolejo, was born at Seville in 1520, and, from the grace and beauty of his style, is supposed to have studied painting at Rome. His works are very rare, a circumstance which will be regretted by all lovers of art, who are acquainted with his fine picture in the Cathedral of Seville, the altar-piece of the chapel of the Visitation, representing "The "Virgin visiting Elizabeth." Although somewhat hard in its outlines, this composition is very graceful in design, and pleasing in colour and expression; and it partakes considerably of the manner of Pedro Campaña, to whom it has sometimes been attributed. In the side compartments of the altar there are various smaller works of Villegas, representing "San Blas" and the "Baptism of Christ," "St. Sebastian" and "St. "Roque;" above, in the arch, there is an "Infant "Jesus in glory;" and immediately beneath the Visitation are some small portraits touched with a sparkling and animated pencil. He likewise painted, for the Hospital of the Lazarines, without the walls of Seville, "St. Lazarus," in pontifical

robes—a picture which Cean Bermudez considered equal to the best work of Campaña. The church of San Lorenzo possesses an "Annun-" ciation" by him, and a "Virgin and Child," adorning the altar, near which, the painter, who lived to the good old age of seventy-seven, lies buried. His tomb bears this inscription from the learned pen of Arias Montano:—

DEO VIVENTIUM.
PETRO VILLEGÆ MARMOLEJO HISPALEN.
PICTORI SOLERTISS. MORIB. INTEGERRIM.
SENSU ET SERMONE OPPORTUNISSIMO.
ANNOR. LXXVII.
ARIAS MONTANUS AMIC. VETER. UNI
SOLI EX TESTAMENTO POS. VIATOR PACEM VOVETO
M. PEREZ ARCHITECTUS AMICITIÆ ERGO
INCIDEB.
A CHR. N. CIↃIↃXCVII.

*Friend of Arias Montano.*

Villegas enjoyed, as this epitaph records, the intimate friendship, and has elsewhere been honourably mentioned in the writings, of Arias Montano, whose learning and worth aroused the envy of Jesuits, and whose great Polyglot Bible, known as the Polyglot of Antwerp, was fiercely attacked as heretical by various Salamantine doctors of that order. He defended himself, however, with signal success before the Inquisition and the Pope, and died at Seville in peace and honour, the year after his friend. It was probably on account of their intimacy that Pacheco—who was a violent partisan of the Jesuits—depreciates the artistic powers of Villegas, and sneers at the praises of Montano, "who," he

H. Adlard. sc

*Pablo de Cespedes*

says, " extolled the merit of a painter that, living " or dead, was never much spoken of."

*P. de Cespedes.*

Pablo de Cespedes, painter, sculptor, and architect, poet, scholar, and divine, and equally an ornament of the arts and literature of Spain, was born at Cordoba in 1538. His father, Alonso Cespedes, was descended of a noble Castilian family, once settled at Ocàña, and the name of his mother, who was a native of Alcolea de Torote, was Olaya de Arroya. Pablo was born and brought up in the house of his father's maternal uncle, Francisco Lopez de Aponte, Canon of Cordoba, where he received a learned education. At the age of eighteen, in 1556, he was sent to the University of Alcala, and there, whilst pursuing the usual studies of the place, devoted himself to the acquirement of Oriental languages.

*Visits Italy.*

His Spanish biographers suppose that he went to Italy at an early age, and that he had learned something of art before going thither. But at this point they are at fault, being either ignorant of the time when his travels began, or discreetly silent as to facts, which have since been supplied from the records, not of an Italian academy but, of the Spanish Inquisition. From these mysterious sources we gather that he was in Rome in February 1559, engaged in conducting certain negociations for the Archbishop Carranza de Miranda, of Toledo, who then stood charged with heresy before the Inquisition of Valladolid.[1] On

[1] See chap. v., p.

the 17th of that month he addressed a letter to the prelate, informing him how his business stood at the Vatican, in which he incautiously reflected on the conduct of the Inquisitor-General Valdez, and the Holy Office—an offence which no Inquisitor-General ever forgave. This document, and others of his letters, and drafts of replies to them, were afterwards found, on the seizure of the primate's papers; he was, therefore, denounced by the Tribunal, and but for his fortunate absence, would have followed his correspondent to prison.[1] It is probable that he did not venture himself in the dominions of Spain for many years, nor until he had covered his sins with the protecting robes of the Church.

*Works at Rome.*

Meanwhile he applied himself with great energy to the study of art and the name of "Cedaspe" or "Paolo de Cordova," as he was called by the Italians, became distinguished amongst both painters and sculptors. Cean Bermudez is of opinion that he was instructed in painting by one of the scholars of Michael Angelo; whilst Ponz and Lanzi reckon him to have been a disciple of Federigo Zuccaro.[2] He was employed to execute some pictures for the church of S. Carlo in the Corso;[3] in the church of Aracœli he painted, in fresco, some

*Pictures.*

1 Llorente, Inquisicion de España, tom. iv., p. 107.

2 Ponz, tom. xvii., p. 14. Lanzi, tom. ii., p. 117.

3 See the article on "Cespade," in "L'Abecedario Pittorico, 4to. "Napoli, 1733," by Pellegrino Ant. Orlandi, a Carmelite friar of Bologna.

cherubims over the burial-place of the Marquess of Saluzzo; and in the church of the Trinità de Monti a series of prophets, and some passages from the Life of the Virgin, which were generally admired for the grandeur of their style. His most famous piece of sculpture, was a head of Seneca, which he executed in marble, and fitted to an antique trunk;—a work received with universal applause, and honoured with this flattering inscription "*Victor il Spagnuolo.*" Of this head he carried a clay model to Cordoba, where casts of it were long common in the studios; and one of these fell into the hands of Palomino.

*Sculptures.*

*Versatility of genius.*

Few men have ever excelled Cespedes in versatility of talent and in the variety of his accomplishments. Italy had not seen his like since the days when Leonardo da Vinci dreamed his dreams of architecture and alchemy, discoursed of chemistry and optics, charmed the Court of Ludovico Sforza with his own songs sung to the music of his own lyre, drained the marshes of the Adda, and painted his matchless "Last "Supper," in the Dominican convent at Milan. Whilst his pencil and his chisel were thus obtaining for him the suffrages of artists and men of taste, his learning recommended him to the regard of the best scholars of Rome. The few notices of his life, furnished by his own writings, inform us that he there frequented the house of Tommaso del Caballero, who had a col-

*Learning.*

lection of Grecian vases and sculpture; and that he visited Naples and Florence, and perhaps others of the Italian cities, to examine their works of art and remains of antiquity.[1] To the magnates of the Church, the confidential friend of the Archbishop of Toledo cannot have been unknown. That unfortunate Primate, the most illustrious victim ever hunted down by the Inquisition, arrived at Rome in May 1567, and lived in a sort of dignified imprisonment in the Castle of St. Angelo. There, doubtless, Cespedes was his constant and welcome visitor, and may have attended the old man in those walks which he was allowed to take in the galleries overhanging the Tiber, and commanding the noble scenery of the city and the Campagna.[2] Gregory XIII. seems to have been favourably disposed towards his prisoner, and to have condemned him chiefly out of subserviency to foreign influence;[3] he was certainly touched by the humility with which he received his sentence; for he offered him his own litter to carry him to the churches of the seven stations, a part of the prescribed penance of his heresy. Death soon relieved the venerable prelate of his superb mitre, which had been to him a crown of thorns; and it is a pleasing thought, that it may have been as a reward of fidelity to a fallen friend, that the

*Friend of Carranza de Miranda, Archbishop of Toledo.*

[1] "Fragmentos de Obras de Pablo de Cespedes"—printed by Cean Bermudez in his "Diccionario," tom. v., pp. 291, 306, 314.

[2] Llorente, tom. vi., p. 187.

[3] See chap. v., p. 262.

Pope soon afterwards conferred upon Cespedes a canonry in the Cathedral of Cordoba.

*Returns to Cordoba.*

He returned to Andalusia after an absence of many years, and took possession of his preferment on the 7th of September, 1577, with the full approbation of the Cordobese bishop and chapter. For the next few years the new canon appears to have been much occupied in the duties of his office. In 1583, he was employed in drawing up a new calendar of the saints and martyrs of Cordoba; a pious work, in which he had for a coadjutor the good and learned Doctor Ambrosio de Morales, who, five years afterwards, erected, at his own cost,[1] the quaint monument to these holy men of old, which still exists in front of the Episcopal palace. Nevertheless, he found time both for painting and literature. For the Cathedral he executed, amongst other works, a large picture of the "Last Supper," which was held to be his master-piece, and was long famous throughout Andalusia; and to the altars and cloisters of the Jesuits College he furnished a variety of paintings on Biblical subjects. He wrote a learned essay on the antiquity of his Cathedral, proving that that famous temple of Mahomet and Christ, stood on the site of a still more ancient temple of Janus; and he discussed the question with Juan Fernandez Franco,[2] a great antiquarian of Andalusia,

*Assists A. Morales in making a calendar of Cordobese saints.*

*Paintings.*

*Essay on the Cathedral.*

[1] Ponz, tom. xvii., p. 40.

[2] Whose writings remained in MS., after the fashion of Spain, until 1775, when a portion of them was published by Lopez de Cardenas, at Cordoba, in his work, entitled "Franco Ilustrado." Ponz, tom. xvi., p. 264.

in which he displayed his accurate knowledge of the Arabic tongue, and of its influence on his native Castilian. He composed a tract on the Temple of Solomon, in which he maintains that the Corinthian architecture had its origin in that celebrated edifice, and asserts that the idea of the column of that order, with its bold and leafy capital, was suggested by the graceful palm tree of the East. He likewise wrote a poem on painting, in the stanza of Ariosto, the most elegant and delightful of his works, which, if indeed it ever were complete, has come down to us only in fragments.

*Residence at Seville.*

Cespedes had a residence at Seville, where he was accustomed, for many years, to spend his vacations, and probably found a more intellectual and congenial society than Cordoba could afford. Here he seems to have kept his collection of antiquities and works of art, for he mentions, in one of his essays, the loss of a little Egyptian figure "sculptured in black stone, and graven "with hieroglyphics" which he had left at Seville, in the care of a servant, who was carried off by the plague.

*Friendship with A. Montano.*

And here he enjoyed the converse of his friend Arias Montano, like himself an Orientalist, a classical scholar, an antiquarian, and a churchman. The last vacation that he passed here was in 1603, when his young friend, Pacheco, who has preserved the few existing notices of his life, was engaged in painting the story of Icarus and Dædalus, in the cabinet of the Duke of

Alcala. Of this work, which was executed in distemper, the painter-canon expressed his high approval, and remarked that distemper, in his opinion, was the method of painting chiefly used by the ancients.

*Second visit to Italy.*

Pacheco has recorded that Cespedes twice visited Rome. If this implies that he made two journeys thither from Spain, it is probable that the second was undertaken between 1583 and the close of the century.

*Literary works.*

In 1604 he composed his "Discourse of ancient and modern Painting "and Sculpture," by the desire of his friend the historian, Pedro de Valencia, to whom it is addressed, and who had himself written a panegyric on painting.

*"Discurso de la comparación de la antigua y moderna pintura y escultura."*

Castilian critics consider this essay to be the best prose work of Cespedes, on account of the agreeable nature of its subject, and the purity of its style. It was written, he tells us at the outset,[1] during his recovery from an intermittent fever, which had well nigh brought him to the grave; and it consists chiefly of recollections of his early studies. Lamenting that numerous duties leave him little time for classical reading—"still," says the artist-scholar,[2] "I do read somewhat of Pindar, for whom I "have ever had a special admiration, and into "whom I can dip never so lightly, but I find "some correct and glowing picture, worthy of "the grand Michael Angelo." He illustrates

[1] Fragmentos (quoted above) p. 273.

[2] Ibid, p. 275.

various stories from Pliny, by pleasant anecdotes of the Italian painters; of Titian and his portrait of a Duke of Ferrara, to which, when it was placed at a window, the passers-by doffed their hats, taking it for the living prince; and of Peruzzi of Siena, and his Cupids, painted on a cornice, which Titian himself asserted to be in relief, until he had ascertained the contrary by means of a long stick.[1] His descriptions of many of the famous pictures, sculptures, and mosaics of Rome are agreeable and accurate, and his criticisms display a generous appreciation of the merits of other artists. Of Michael Angelo's statue of Moses he remarks that it would speak, were it not that the Prophet did not care to expose his infirmity as "a man of a "slow tongue."[2] Like all men of true genius, he values the relics of "the rude forefathers" of art, and in mourning over the fate of a favourite "Virgin," painted in fresco, probably by some Byzantine hand, on a pillar of the church of S. Maria, in Trastevere, he rebukes his fellow-citizens of Cordoba, for allowing to go to ruin certain paintings of a similar kind, which the Moors had spared, in their antique church of San Pedro.[3]

*Close of his life.*

The few years which remained of his life were passed at Cordoba, and were divided between

[1] Fragmentos, p. 282.

[2] Ibid, p. 310. "Si no habla es por no parecer tartamudo." Compare Exodus, ch. iv., v. 10.

[3] Ibid, pp. 294-295.

the duties of his calling and the exercise of his pen and pencil. He left behind him a treatise of Perspective, of which no fragment remains; and a very few months before his death he wrote a long letter to Pacheco, which that author has in part preserved, on the various modes of painting known to the ancients. He died on the 26th July, 1608, when Spain lost one of her best artists, antiquaries, and scholars, and the city and Cathedral mourned over a worthy citizen and canon. Amongst the mazy Moorish aisles of that strange and beautiful temple, which his feet had so often paced, and his genius had so long adorned, he was buried near the altar of St. Paul; and on the slab which covered his dust, the Chapter inscribed this epitaph, worthy of imitation, for its brevity and truth:—

PAVLVS DE CESPEDES HVJVS ALMÆ
ECCLESIÆ PORTIONARIVS, PICTVRÆ
SCVLTVRÆ, ARCHITECTVRÆ, OMNIVMQVE
BONARVM ARTIVM, VARIARVMQVE
LINGVARVM PERITISSIMVS, HIC SITVS EST.
OBIIT ANNO DOMINI MDCVIII
SEPTIMO KALENDAS SEXTILIS.

*Bequests to the Cathedral.*

From the books of the Chapter Cean Bermudez learned that Cespedes left two annual sums of 7,500 maravedis to the Church, for charitable purposes, and that each canon might say two masses for his soul. To the entry which recorded his death, this note had been added by some friendly hand—"*Gran pintor y arquitecto, cuyas "grandes virtudes ennoblecieron nuestra España.*"

*Artistic merits.*

Although Cespedes practised both sculpture and architecture, his fame in these branches of art rests only on tradition, being justified by no existing monument of his skill. As a painter, the contemporary reputation which he enjoyed

*Anecdote of F. Zuccaro.*

is proved by an anecdote of Federigo Zuccaro, whose modesty, as the previous chapter has shown, was not too largely developed. On being applied to paint a St. Margaret, for the Cathedral of Cordoba, he for some time refused to comply, asking where Cespedes was, that his countrymen were sending to Italy for pictures.[1] The Italian, indeed, owed his countenance and support to the Spaniard, on whose style, in the opinion of some critics, he had exercised a strong and injurious influence. "Had Cespedes," says Ponz,[2] "been the friend and follower of Rafael, "as he was of Zuccaro, he would have been one "of the greatest, as well as the most learned, "of painters." Some of his best pictures were

*Pictures.*

executed for the Jesuits' College of St. Catherine, at Cordoba. For the high altar of their church, of which he made the design, he painted "The Burial "of St. Catherine," the virgin-martyr of Alexandria, whose remains were borne through the air by angels to a tomb in the deserts of Mount Sinai. Palomino praises the grandeur and harmony of this composition, into which were introduced the

1 Palomino, tom. iii., p. 409. Bernini used nearly the same words when shown Perrault's design for the palace of the Louvre.

2 Ponz, tom. xvii., p. 14, note.

figures of Our Lord, the Virgin, and St. John. "St. Catherine on the wheel," and her "Decol- "lation," and several other sacred subjects, were also furnished by Cespedes to this altar, which was removed in the eighteenth century, to make way for a wretched modern retablo,[1] when the pictures seem to have been destroyed or lost. In the "Contaduria" or counting-room of the Cathedral of Seville, there is a picture by Cespedes, representing "Abraham offering up his Son." It is well coloured, and Isaac is evidently modelled after one of the boys in the group of Laocoon. His allegorised "Virtues" and "Cherubs" in the chapter-room are works of little value. The Cathedral of Cordoba still possesses his famous "Last Supper," though in so faded and ruinous a condition, that it is impossible to judge fairly of its merits. Palomino extols the dignity and beauty of the Saviour's head, and the masterly discrimination of character displayed in those of the Apostles. To the jars and vases in the foreground, there hangs the tale that whilst the picture was yet on the easel, these accessories, by their exquisite finish, engaged the attention of some visitors, to the exclusion of the higher parts of the composition, and to the great disgust of the artist. "Andres!" cried he, somewhat testily, to his servant, "rub me out these things, since, "after all my care and study, and amongst so

*"Last Supper."*

*Anecdote respecting it.*

[1] Called by Ponz. (tom. xvii., p. 59), "un solemne mamarracho de "hojarascas."

" many heads, figures, hands, and expressions, " people choose to see nothing but these imper- " tinences;" and much entreaty and properly-directed admiration was needed to save the devoted pipkins from destruction.[1] It would seem that the canon's temper was easily ruffled by this sort of idle criticism, for a friend, whose portrait he was sketching in black chalk, remarking one day that the work was not a successful likeness, received this hasty and rather unreasonable reply— " Are you not aware that it signifies little now-a- " days, whether a portrait is like or not; it is " enough, my good sir, if it prove an effective " head." To his pencil we are perhaps indebted for the portrait of his friend Morales, with a book in his hand, engraved by Muntaner, and for the portrait of himself, which is here reproduced from the engraving by Enguidanos.[2] In the Louvre there is a portrait of Cespedes, at an earlier age, with light hair and moustachios, said to be executed by himself.[3] As a painter, Cespedes was careful and laborious, and never put any composition on canvas without having first executed an elaborate cartoon of the full size. His sketches, generally in black and red chalks, were rare, and highly prized by collectors. Cean Bermudez considered his drawing grand and graceful, his figures spirited, and remarkable for their carefully-studied

*Impatience of criticism.*

*Portraits.*

1 Palomino, tom. iii., p. 408.

2 Both amongst the " Retratos de los Españoles Ilustres."

3 Galerie Espagnole, No. 61.

anatomy, and commends him for his skill in foreshortening, for his effects of light and shade, and truth of expression, and, above all, for his ready invention, which rendered it unnecessary for him to borrow the ideas of others. His school produced Antonio Mohedano, an eminent fresco painter, and we shall meet with some of his disciples amongst the painters of the next reign.

*Poem, "De la Pintura."*

The poetry of Cespedes was no less excellent than his paintings, and is now the surest foundation of his fame. No trophy remains of his "victorious" chisel; his best pictures have perished or are decaying; his antiquarian theories are forgotten; but the fine fragments of his poem on painting are embalmed in the literature of Castile. These were first published in 1649 in the treatise of Pacheco, whence they have since been transferred to various collections of poetry; and they were again reprinted in 1800, in the Dictionary of Cean Bermudez, with a new arrangement of the stanzas, which has been adopted by the last editor, Quintana. Pacheco does not inform us if the poem was ever completed, or if more of it than he has printed was in his possession; Quintana concludes, from certain grammatical errors, halting lines, and faulty expressions, that it was never finished or revised by the author; but it is impossible to say what has been lost, or what may be hidden in careless, turbulent Spain. All Castilian critics, however, agree in esteeming as very pre-

*Opinions of Spanish critics.*

cious the portion which remains; Lopez de Sedano[1] considers it, in style and versification, as one of the best didactic poems in the language; Cean Bermudez prefers it to the poetical treatise of Dufresnoy in Latin, and those of La Mierre and Watelet in French; while by Quintana[2] it is called the graceful Georgic of painting, and Cespedes the happiest of the Castilian followers of Virgil.

*Analysis. Book I.*

The first book opens with an enquiry into the origin of painting, of which the earliest examples are discovered by the poet in the works of creation. The colouring of the earth, sky, and sea, and all that is therein, is adduced as a proof of the antiquity of the art, and of the lofty skill of the divine "Painter of the world." The crowning labour of the sixth day, and the production of the master-piece, man, is described in two beautiful stanzas:—

Un mundo en breve forma reducido,
Propio retrato de la mente eterna,
Hizo Dios, qu'es el hombre, ya escogido
Morador de su regia sempiterna;
Y l'aura simple de inmortal sentido
Inspiró dentro en la mansion interna;
Que la exterior parte avive y mueva
Los miembros frios de la imágen nueva.

Vistiólo de una ropa que compuso
En extremo bien hecho y ajustada,

1 Parnaso Español, 9 tomes. Madrid 1768—78., sm. 8vo., tom. iv. Indice p. xxiv.

2 Tesoro del Parnaso Español, p. 3. Paris, 1838, 8vo.

De un color hermosisimo, confuso
Que entre blanco se muestre colorada.
Como si alguno entre azucenas puso
La rosa, en bella confusion mezclada;
Ó d'el indio marfil transflora y pinta
La limpia tez con la sidonia tinta.

*Creation of Man.*

Another world, embraced in briefer span,
His own eternal mind pourtraying there,
The Almighty made, and call'd the creature man
His everlasting kingdom's chosen heir;
With limbs all motionless and cold and wan
The image lay, till pure celestial air
Came breathing through its bosom from on high
And woke the soul to immortality.

Around the graceful form a robe was thrown,
Of curious woof and delicately bright,
With colours manifold and mingl'd shown
Through the clear texture blushing into light,
Like flow'rs in beautiful confusion grown,
Where roses blend with lilies silver-white,
Or the pure grain of Indian ivory
Suffus'd with Sidon's rich and regal dye.

*Principles and implements of painting.*

The poet next takes a survey, of which little remains to us, of the principles of painting, exhorts the student to be industrious, and describes the necessary implements of the art with the precision of a mechanic and the grace of a poet. In some of his rural sketches, the bard of fields and bees has scarcely been more felicitous; for in the hands of genius even a brush, a maulstick, or a palette, will "discourse eloquent music."

*Pinceles.*

Será entra todos el pincel primero
En su cañon atado y recogida
Del blando pelo del silvestre vero
(El bélgico es mejor y en mas tenido):

*Brochas.*

Sedas el jabalí cerdoso y fiero
Parejas ha de dar al mas crecido:
Será grande ó mayor, segun que fuere
Formado á la ocasion que se ofreciere.

*Tiento.*

Un junco, que tendrá ligero y firme
Entre dos dedos la siniestra mano,
Dó el pulso en el pintar se afirme,
Y el tenido pincel vacile en vano:

*Astas de los Pinceles.*

De aquellos que cargó de Tierra-firme
Entre oro y perlas navegante ufano
De évanoó de marfil, asta que se entre
Por el cañon, hasta que el pelo encuentre.

*Tablilla.*

Demas un tabloncillo relumbrante
Del árbol bello de la tierna pera,
Ó de aquel otro, que del triste amante
Imitare el color en su madera:
Abierto por la parte de delante
Dó salga el grueso dedo por defuera:
El en asentarás por sus tenores
La variedad y mezcla de colores.

*Pencils.*

His pencils first demand the painter's care,
Of various size for various use design'd,
And form'd of quills in which the silken hair
Of silvan creatures he must closely bind.
(The best in Belgian forests make their lair);

*Brushes.*

For brushes used in works of coarser kind
The surly wild boar's stubborn back is rough
With store of bristles, wiry, long, and tough.

*Maul-stick.*

Take then a reed, held light yet firm between
Two fingers of the feebler hand, to be
A prop whereon the dexter wrist may lean,
And wield the pencil from all wav'ring free;

*Handles for pencils.*

Most fitting handle for the brush, I ween,
An ivory shaft or shaft of ebony,
Fix'd in the quill until it meets the hair,
And brought from far with pearls and ingots rare.

*Palette.*

Next from the sweet-pear's variegated stock
Your palette shape, with surface smooth and shining,
Or from that other tree whose wood doth mock
The sad and woe-blanch'd cheek of lover pining;
Pierce then a hole in front, wherein to lock
Your thumb, the tablet to its place confining,
While on its polish'd plane the paints you fix,
And various shades in nice gradation mix.

*Panegyric on ink,*

A bottle of ink being useful in the studio, Cespedes thence takes occasion to pronounce an eloquent panegyric on that useful fluid, which has so often been true to its trust, when brass and marble have shown themselves treacherous. Painter, sculptor, and poet, he speaks as one having authority to adjust the precedence of the arts; and although the fame which he enjoyed in his own day, had been chiefly won by the pencil and the chisel, his ripe judgment awards the palm to that nobler faculty of song, which has upheld his name, although the Jesuits, and their stately shrines are fallen, and will still preserve it, when the great mosque of the Caliphs shall be lost amongst the ruins of Cordoba.

*and poetry.*

*Tinta.*

Tiene la eternidad ilustre asiento
En este humor por siglos infinitos:
No en el oro, ó el bronce, ni ornamento
Pario, ni en los colores exquisitos:
La vaga fama con robusto aliento
En él esparce los canoras gritas
Con que celebra las famosas lides
Desde la India á la ciudad de Alcides.

¿Que fuera (si bien fué segura estrella
Y el hado en su favor constante y cierto)
Con la soberbia sepultura y bella
De las cenizas del esposo muerto
La magnánima reyna?[1] ¿Si en aquella
Noche oscura de olvido y desconcierto
La tinta la dexara, y los loores
De versos y eruditos escritores?[2]

Los soberbios alcázares alzados
En los latinos montes hasta el cielo,
Anfiteatros y arcos levantados
De poderosa mano y noble zelo,
Por tierra desparcidos y asolados,
Son polvo ya, que cubre el yermo suelo:
De su grandeza apénas la memoria
Vive, y el nombre de pasada gloria.

---

1 Artemisia, wife of Mausolus, King of Caria.

2 In a similar strain writes old Bishop Amyot—a contemporary of Cespedes—in his address to his readers, "il n'y a ny statues, ny coulonnes, "ny sepultures, magnifiques, qui puissent combattre la duree d'une his- "toire eloquente." Les Vies des Hommes Illustres, par Plutarque, translatees par Maistre Jaques Amyot, Abbé de Sainct Corneille de Compiegne, &c., tom. i., p. 11, 8vo., Paris 1567.

Eternity its noble seat doth hold
In this thin fluid for undying time,
And not in Parian sculpture, bronze or gold,
Nor in bright colours, beauteous and sublime;
Here fitful fame, in voice robust and bold,
Rings out for ever the sonorous chime
That celebrates the fields of old renown
From utmost Ind to great Alcides' town.

*Ink.*

For who could now have known and where had been
(E'en with a happy star and favouring fate)
That monument superb, the high-soul'd Queen
Rear'd o'er the glorious ashes of her mate,
Memorial of her love? Unknown, unseen,
Lack'd there of ink its being to relate,
And o'er oblivion's gloom to pour the day
Of thoughtful lore and a recording lay.

The palaces so lofty-tower'd that were
Builded by Power and noble Toil to heaven
Triumphal arch and amphitheatre,
High-hung upon the Latin mountains seven,
Lie prostrate now and scatter'd every where,
Crumbl'd to dust, with barren soil o'er-driven,
With scarce a feeble memory left thereon
Of grandeur past, and name of glory gone.

*Book II. Art of design.*

The second book treats of the theory of design. Of the stanzas which apply to the human figure two only exist; and the want of the rest is more to be lamented on account of the splendour of the succeeding passage, describing how the horse ought to be painted, "which," says Sedano, "excels all other parts of the poem in spirit, exact-"ness and force." The great English poet of the

*How to paint the horse.*

same age, who wrote for the world and all time, has hardly sketched the steed of his Adonis in more vivid verse; nor has the pencil of Velasquez been more happy in depicting the prancing charger of Olivarez. The meadows of Cordoba, where pastured the three hundred Arab-descended brood-mares of the Crown, afforded to Cespedes fine opportunities of studying his noble subject, which he does not appear to have neglected. The following picture faithfully adheres to the distinguishing points and properties of the Andalusian horse;[1] and anticipates the description of our English Newcastle. Of the Spanish steed, "that thrice noble, high, and puissant prince" of the Manage—says that "he is the noblest "horse in the world, and far the wisest, strangely "wise beyond any man's imagination; the most "beautiful that can be, for he is not so thin-"ladylike as the Barb, nor so gross as the Nea-"politan, but between both; of great courage "and docile, hath the proudest walk, the "proudest and best action in his trot, the loftiest "gallop and the swiftest careers, and is the "lovingest and gentlest horse, and fittest for a "king in a day of triumph.[2]

*William D. of Newcastle on the Spanish horse.*

1 Ponz (tom. iii., pp. 103-147) has a tedious disquisition on the decay of the Spanish breed of horses, in the course of which he notices the horses of England, and devotes a note (p. 136) to the horse-races which he saw "al pueblo de New Marquet."

2 "New method and extraordinary invention to dress horses, and "work them according to nature; as also to perfect nature by the sub-"tlety of art, which was never found out but by the thrice noble, high,

*Simetria del Caballo.*

Que parezca en el ayre y movimiento
La generosa raza, dó ha venido
Salga con altivez y atrevimiento
Vivo en la vista, en la cerviz erguido:
Estribe firme el brazo en duro asiento
Con el pie resonante y atrevido,
Animoso, insolente, libre, ufano,
Sin temer el horror de estruendo vano.

Brioso el alto cuello y enarcado
Con la cabeza descarnada y viva:
Llenas las cuencas, ancho y dilatado
El bello espacio de la frente altiva:
Breve el vientre rollizo, no pesado,
Ni caido de lados, y que aviva
Los ojos eminentes: las orejas
Altas sin derramarlas y parejas.

Bulla hinchado el ferveroso pecho
Con los músculos fuertes y carnosos:
Hondo el canal, dividirá derecho
Los gruesos quartos limpios y hermosos:
Llena l'anca y crecida, largo el trecho
De la cola y cabellos desdeñosos:
Ancho el güeso del brazo y descarnado:
El casco negro, liso y acopado.

Parezca que desdeña ser postrero,
Si acaso caminando, ignota puente
Se le opone al encuentro; y delantero
Preceda á todo, al esquadron siguiente:

" and puissant Prince, William Cavendish, Duke of Newcastle, &c., &c., " pp. 49, 50, fol. London 1667." In the French edition of the work, fol., Anvers. 1658, amongst Diepenbeke's plates, there is a print (No. 7) of " Le Superbe Cheval de Spaine," with a view of Welbeck.

Seguro, osado, denodado y fiero,
No dude de arrojarse á la corriente
Rauda, que con las ondas retorcidas
Resuena en las riberas combatidas.

Si de léjos al arma dió el aliento
Ronco la trompa militar de Marte,
De repente estremece un movimiento
Los miembros, sin parar en una parte:
Crece el resuello, y recogido en viento,
Por la abierta nariz ardiendo parte:
Arroja por el cuello levantado
El cerdoso cabello al diestro lado.

*Symmetry of the Horse.*

In air and action let the horse display
His sire's old pedigree and generous breed,
And move with lofty step, alert and gay,
And quick bright eye and courage good at need,
With limbs well-knit to bear him on his way
And eager hoofs resounding in their speed:
High-mettl'd, frolicsome, and free, and proud—
Nor scar'd by shrill alarms or clangour loud.

Arch'd and high-crested be his neck of pride,
Lively his head, and free of flesh, and clean,
Full his eye-sockets, and expanding wide
The glossy space of his bold front between;
Be there no hungry hollow in his side,
Nor cumbrous fat his short round paunch demean;
Set well aloft be each large fiery eye,
His equal ears not droop'd, but carried high.

Free be the play of breathing in his breast,
Fervid and cloth'd with flesh and muscles strong,
His comely quarters bright and sleekly dress'd,
Halv'd by the track that sinks the spine along,

Bulky his thigh, long mane upon his crest
Wave scornful; let his sweeping tail be long,
And large the sinewy arm that bears him up,
His black hoof smooth and hollow like a cup.

Disdaining to be hindmost, though the path
Lie o'er some giddy bridge untried, yet never
Such gallant steed dismay or terror hath,
But onward still he leads the squadron ever,
Dauntless and daring all in quenchless wrath;
Nor halts ere plunging in the furious river,
In foamy flood, and whirling eddies pouring,
'Twixt the lash'd banks, its battling waters roaring.

And if the martial clarion from afar
To arms with summons hoarsely-sounding call,
Straightway his frame and members quivering are,
Not in one part, but equally in all:
Well pleased he snuffs the deadly blast of war,
Fierce snortings from his fiery nostrils fall,
And o'er his neck's right side the mane doth fly,
From his uplifted crest toss'd scornfully.

"Such," continues the poet, "was Cyllarus, the "war-horse of Castor, such were the steeds of "terrible Mars, and those that whirled the car "of Achilles, coursers never excelled save by the "breed of my good lord, the great Marquess of "Priego,"—head of the noble Andalusian house of Aguilar, which had long been famous for presenting fine horses to the Sovereign, and of which the honours and lands have passed into the ducal family of Medina-celi. Perspective, foreshortening, and the art of copying, are next

*Horses of the Ms. de Priego.*

*Perspective, &c.*

*Conclusion.*

descanted on in due order, and the fragment closes with ardent aspirations for the advancement and perfection of painting.

*A. Mohedano.*

Antonio Mohedano was born in 1561. According to Cean Bermudez, he was the son of a magistrate of Antequera; but in a record found near the close of last century, in an image of St. Peter, which he had gilt for the church of Lucena, in 1590, he is called an inhabitant *(vecino)* of the first of these towns, and a native *(natural)* of the second.[1] He was the first scholar who resorted to the house of Cespedes, on that master's return to Cordoba, in 1577, and there he early showed great talents for drawing, which he improved by painting "sargas," and the leathern hangings for rooms, which were then in general use. Having seen the frescos of Julio and Alessandro, at Granada, and those of the Perolas, at El Viso, his admiration led him to copy many figures from those celebrated works, and to adopt that style of painting, in which he at length became one of the most successful artists in Andalusia. His

*Works at Seville.*

most important frescos were those in the great cloister of the Franciscans, at Seville, in which

[1] See the "Cartas Españolas," for August 9th, 1832. The image "de "San Pedro, de la Iglesia mayor," was repainted in 1788, when a little box was taken out of it, containing a record, from which it appears that it was carved at Granada, in 1590, by Pablo de Rojas, for the Brotherhood of San Pedro, and "dorada con las limosnas extraordinarios de los "cofrades por Antonio Mohedano, and Juan Vasquez de Vega, pintores, "vecinos de Antequera y naturales de esta villa."

he was assisted by Alonso Vasquez,[1] and which, with the exception of four pieces on the "History "of the Cross," had unfortunately fallen victims to the destroying influence of time and weather, and to the presumptuous restorations of a bungling monk, before the commencement of the present century. In the Sagrario of Cordoba Cathedral, he also, with the Perolas, painted some frescos on scriptural subjects, now no longer existing. He bestowed great labour on the composition and execution of his works, never painting without careful designs, and patient studies of the living model; and his draperies were always painted from a lay figure which he had constructed for himself. His oil pictures were reckoned less happy than his frescos, yet it is supposed that he executed those works on canvas with which Cardinal Archbishop Niño de Guevara adorned the ceiling of a hall in his palace at Seville in 1604, and which were sometimes attributed to Vargas. It has not been recorded where Mohedano chiefly resided; and it is possible that he may have moved from city to city, and from convent to convent, halting wherever he found occupation for his pencil. His last years, however, were spent at Lucena, where he painted the pictures of the high altar for the principal church, and where he died in 1625. As a painter, his reputation must now rest on tradition, and on the praises of Pacheco, as his

*at Cordoba.*

[1] See p. 318.

*Poetry.*

frescos are ruined, and his easel pictures forgotten. He was likewise a man of letters, and a poet, and two of his love-sonnets, of little interest, have been preserved in the Anthology of his friend, Pedro de Espinosa, who also printed, in the same collection, a sonnet in his honour.[1]

*B. de Ledesma.*

Blas de Ledesma was a successful imitator of the frescos of Julio and Alessandro, of whom no trace now remains, but the honourable mention which Pacheco makes of his name.

*Painters of illuminations. Fr. D. de Salto.*

Diego de Salto was an Augustine friar of Seville, who took the vows in 1576, and employed his leisure in illuminative painting on vellum. An esteemed "Descent from the Cross" in this style, painted by him, was in the collection of the Duke of Alcala; and he is highly commended by Pacheco. Cean Bermudez praises the drawing and colouring of his works, of which, however, the general effect was somewhat harsh.

*Fr. F. Galeas.*

Francisco Galeas, an excellent painter of illuminations, was born in 1567, at Seville, where he studied the law, and for some time practised as an advocate. Growing weary, however, of the legal robe, he entered the Sevillian Chartreuse of Sta. Maria de las Cuevas, in 1590. His virtues and abilities there gained him the post of prior and of co-visitor of the province of Castile, and he was afterwards promoted to the priory of Cazalla—a dignity which, however, he resigned in two years,

1 "Flores de poetas ilustres de España, pp. 60, 92, and 159. 4to. "Valadolid, 1605." The three sonnets are quoted by Cean Bermudez.

choosing to return to his pleasant convent on the banks of the Guadalquivir. He died there in 1614, his end being hastened, it is said, by vexations, caused by the jealousy of his fellow Carthusians; who buried him beneath an epitaph—"the "last of miserable remedies"[1]—which lauded his piety and learning, his patience and forbearance. The Chartreuse possessed two of his miniatures, representing "Our Saviour dead" and "rising," and some illuminations in books, which were executed with great clearness and beauty.

*Foreign Artists, C. Arbasia.*

Cesare Arbasia[2] was a native of Saluzzo in Piedmont, and a scholar of Federigo Zuccaro. The time and cause of his coming to Spain have not been recorded; and the first mention of him there, is, that he painted, in 1579, the frescos in the chapel of the Incarnation, in the Cathedral of Malaga, and likewise an oil picture of that mystery, which was afterwards placed in the Canons' vestry. In 1581 he was paid 3000 ducats for certain works, by the Chapter of Cordoba; and in 1583 he painted in fresco, on the walls of the Sagrario, the martyrs of that city. He likewise assisted the Perolas, in 1586, in the frescos at El Viso.[3] Returning to Italy, he became one of the original members of the Roman Academy of St. Luke, established in 1593-5;[4] and in the municipal palace of Saluzzo he executed some frescos, for which he was pensioned.

[1] Sir H. Wotton, Reliquiæ, p. 310. 8vo. London 1685.
[2] Lanzi, tom. v., p. 366. [3] Chap. v., p. 290. [4] Lanzi, tom. ii., p. 115.

On the authority of a note on a chalk portrait, Cean Bermudez concludes that he died in 1614.

*M. Perez de Alesio.*

Mateo Perez de Alesio was an Italian painter, who for several years enjoyed high favour at Seville. His Spanish biographers say that he was born at Rome, and studied there in the school of Michael Angelo; and that he brought with him to Seville a collection of sketches of that master's works, which were greatly admired by the artists. He was in consequence employed by the Chapter to paint in the Cathedral, near the door which leads to the Lonja, a gigantic St. Christopher, in fresco. To look upon an effigy of this Saint was held to be a charm against contagious diseases;[1] and it was the custom to represent him of colossal dimensions, as well, perhaps, that he might the more surely attract the eye, as in accordance with the legend, which relates that, taking his stand at a ferry, he was enabled, by his strength and lofty stature, to supply the place of a boat or a bridge; and that when carrying our Saviour across the swollen river, he grew miraculously taller as the stream deepened around him.[2] The "St. Christopher" of Alesio, though somewhat faded by time, has kept his place, and from his ancient wall still

*Fresco of St. Christopher in Seville Cathedral.*

> "——stares tremendous, with a threatening eye,
> "Like some fierce tyrant in old tapestry;"[3]

1 Vies des Saints, p. 392. 12mo. Paris 1837.

2 See chap. ii., p. 82. Old Warner does not mention the latter incident, but Captain George Carleton had it from a hermit who lived near Vittoria. Memoirs, p. 452, 8vo., Edinburgh. 1808.

3 Pope's Essay on Criticism.

he might fearlessly wade in five fathom water, with any burden on his back, for his height is thirty-three feet, and his leg measures a yard across at the calf.[1] A stout palm-trunk serves him for a staff, and on his shoulder sits the Infant Saviour. In the fore-ground, a parrot of splendid plumage, and on the farther bank of the river, a hermit bearing a lantern, and a smiling landscape were to be seen, ere the dust and the incense fumes of centuries had rendered them invisible. This Goliah of frescos was painted in 1584; it was executed with great care from many drawings, and from a cartoon of the same size, long kept in the Alcazar at Seville; and the artist was said to have received for it 4,000 ducats. Although time has injured its effect, and pictures, pigmy by comparison, have eclipsed its glory, it is worthy of preservation, not only for its merits, but for the sake of the taste and candour of the painter, who greatly admired the style of Vargas, and is recorded to have exclaimed, of a well-foreshortened leg in an altar-piece by that master, "*Piu "vale quella gamba che mio San Christoforo!*"[2] For the high altar of the church of Santiago, Alesio painted that stout saint on horseback, mowing down the Moors in the field of Clavijo; and in 1587, another "St. Christopher" for the church of San Miguel. His Titanic pencil was not unknown, even westward of the rock of

*Alesio prefers the "Gamba" of Vargas to his own St. Christopher.*

[1] Juan de Butron, Discursos Apologéticos. p. 121. [2] See p. 310.

Lisbon. Around the church of the Augustine friars, in the city of Lima, hangs, or once hung, an immense canvas, reaching from the dome to the floor, whereon he had depicted their patron saint, holding in his hands a sun, from whence light was radiated upon other doctors of the church. The painter of all these wonders engraved some of his own works, of which a "San "Roque" was esteemed the best; and he died at Rome in 1600.

*Italian account of his life.*

The Italian account of Alesio differs somewhat from that current amongst Spanish writers. Lanzi considers him to have been identical with Matteo de Lecce—an imitator, but not a scholar, of Michael Angelo—who painted, in the time of Gregory XIII. (1572—1585), some frescos in the Sistine Chapel, opposite to a part of the "Last Judgment," chiefly remarkable for their moderate merit and presumptuous position. He afterwards practised his art at Malta, and passed thence to Spain and the Indies, picking up in his travels the Castilian name of Perez. Having acquired considerable wealth by trade, he squandered it in searching for treasure, and died in extreme poverty.[1]

*Vasquez the Portuguese.*

Portugal, a land not prolific of artists, sent to Andalusia two painters during this reign. Of these, the first was one Vasquez, who painted for the church of San Lucar de Barrameda, a "Descent from the Cross," and a "Martyrdom

[1] Lanzi, tom. i., p. 144, and tom. ii., p. 316.

" of St. Sebastian." Both were on panel, and displayed some knowledge of anatomy, notwithstanding their antique stiffness of design; the latter bore this signature—" *Vasquez Lusitanus* " *tunc incipiebam, anno* 1562." Vasco Pereyra was residing in Seville in 1594, when he was chosen by the Chapter to restore the fresco of Vargas on an external wall of the Cathedral, known as the " Christ of the criminals."[1] He also assisted in preparing the decorations used in the Cathedral on occasion of the service on the death of Philip II. in 1598, and was reckoned one of the best of the many artists there employed. In the convent of St. Paul he painted the Decollation of that apostle, in competition with Alonso Vasquez and Mohedano;[2] and he executed for the library of the sumptuous Chartreuse, pictures of the Four Doctors of the Church, and some esteemed altar-pieces for other convents, now destroyed or forgotten. The Museum of Seville possesses a long low picture, on panel, of the " Nativity of our Lord," which is signed " *Vaccus Pereira, Lusitanus, faciebat, A°* 1579." In the centre of it is seated the Virgin, with her new-born babe, and on either side approach to adore her the shepherds of Bethlehem, and the Magian Kings; and, although it is not noticed by Cean Bermudez, this work completely justifies his opinion, that Vasco Pereyra drew with some skill, but that his colouring was dry and harsh.

*Vasco Pereyra.*

[1] See p. 311. [2] See p. 344.

*Sculptors, J. de Maeda.*

In this reign Andalusia was not without artists distinguished in sculpture. Juan de Maeda, sculptor and architect, was the scholar and assistant of Diego de Siloe, who left him his drawings and many of his plaster models; he held the post of master of the works—first in the Cathedral of Granada, and afterwards in that of Seville.

*A. de Maeda.*

For the latter Cathedral, his son Asensio is supposed to have executed the marble sculptures which adorn the anti-chamber of the chapter-room.

*B. Morel.*

Bartolomé Morel was an artist of fine and various genius. He cast in bronze the statue 14 feet high, of Faith bearing a banner, which serves as the weathercock of the great Seville belfry, and also as an emblem—worthy of Voltaire, although devised by an Archbishop and Inquisitor-General,—of the changeableness of human belief, "blown about by every wind of doctrine." The large and beautiful bronze candlestick—known as the Tenebrario, branched like that of Solomon's Temple, and still an ornament of Seville Cathedral—was also the work of Morel, as well as the elegant lectern in the choir. In casting

*P. Delgado.*

the candlestick he was assisted by Pedro Delgado, a scholar of Antonio Florentin, who carved several images, which were highly esteemed in

*Cepeda.*

the churches of Seville. The Captain Cepeda, whilst serving in the army in Italy, had learned the art of sculpture, which he practised at Cordoba. In 1580, some young goldsmiths of Seville having agreed to present an image of

" Our crucified Lord " to the Convent of Mercy in their city, employed Cepeda to make it; and the figure being finished to their satisfaction, they paid him handsomely for his work, and for his moulds, which were broken, according to agreement, and sunk in the Guadalquivir. This Crucifixion was executed in a sort of paste, that it might be easily borne in processions; the modelling showed considerable skill, although the attitude was too violent to belong to the Meek one " who bore our griefs and carried our " sorrows," and " put away sin by the sacrifice " of himself;" but it had suffered much from age and use in the days of Cean Bermudez.

*Artists of Valencia.*

The city of Valencia, so full of beauty and delight, says the local proverb, that a Jew might there forget Jerusalem,[1] was equally prolific of artists, of saints, and of men of letters. Its fine school of painting first grew into notice under the enlightened care of the good Archbishop, Thomas of Villanueva. Illustrious for birth,[2] piety, and benevolence, and admitted after

*Abp. Thomas de Villanueva.*

[1] Carleton's Memoirs, p. 178, 8vo. Edinburgh, 1808.

[2] He was of the house of Villanueva de los Infantes. See his life by Quevedo y Villegas, Obras, 11 tomos, 8vo., Madrid 1790-4, tom. iii., p. 249. It has also been written by many other Castilian pens, and is given at great length in " Les Fleurs des Vies des Saints receullies par Ribadeneira, " Du Val, Gautier et Friard," folio, Rouen 1655, tom. ii., p. 266. Don Quixote in his discourse with the traveller Vivalda (Don Quix. p. i., chap. 13) names the " Villanuevas of Valencia" amongst the Roman Scipios and Colonnas, the Monçadas of Catalonia, the Palafoxes of Arragon, the Guzmans of Castile, and other noble houses to which his adorable Dulcinea did *not* belong. The Archbishop's portrait is engraved in Ponz, tom. iv., p. 130.

his death to the honours of the Roman Calendar,[1] this excellent prelate, once a favourite preacher of the Emperor Charles V.,[2] became a favourite saint of the south, rivalling St. Vincent Ferrer, and receiving, as it were, a new canonization from the pencils of Valencia and Seville. There were few churches or convents, on the sunny side of the Sierra Morena, without some memorial picture of the holy man, with whom almsgiving had been a passion from the cradle, who, as a child, was wont furtively to feed the hungry with his mother's flour and chickens, and, as an Archbishop, lived like a mendicant friar, and, being at the point of death, divided amongst the poor all his worldly goods, except only the pallet whereon he lay. These pictorial distinctions were due not only to his boundless charities, but to his munificent patronage of art, which he employed not to swell his archiepiscopal state, but to embellish his Cathedral, and to instruct and improve his flock.

*Painters. V. Joanes.*

Of the painters who flourished under his auspices, Vicente de Joanes was the most distinguished, and may be considered the founder and head of the Valencian school. From the record of his burial, in the parish register of Bocairente, it appears that he was born in 1523; and it is

1 A multitude of miracles (for which see "Les Fleurs des Vies des Saints") having been wrought at his tomb he was canonized by Pope Paul V. in 1618, as St. Thomas the Almoner.

2 Quevedo, tom. iii., p. 262.

*Vicente Iuan Macip*
*commonly called Joanes.*

supposed that his native place was Fuente de Higuera, a village embosomed amongst the hills which divide Valencia from Murcia. Nothing is known of his early life, but from the rude state of contemporary art in the province, it is probable that his chaste and elevated style was the result of study in Italy. Palomino, who erroneously calls him Juan Bautista de Juanes,[1] a name by which he was for long popularly known, asserts that he died, in 1596, at the age of fifty-six, and was the scholar of Rafael whom he surpassed, although that master died in 1520. But if he was neither the disciple nor the superior of Rafael, he was, at least, his successful imitator, as appears in his "Holy Family," in the Sacristy of the Cathedral of Valencia, noticed by Cumberland,[2] in which the figure of the Infant Saviour is designed after the babe of the famous "Madonna of the Fish," and, in his "Christ bearing his Cross," in the Queen of Spain's gallery,[3] which recalls the "Christ" of the "Spasimo."

*Return from Italy. Marriage.*

After his return from Italy, as Cean Bermudez supposes, he married Geronima Comes, and established a school of painting at Valencia, where he chiefly resided, although his profession sometimes led him to other towns of the province. From the frequency of his works in that part of

[1] Pal. tom. iii., p. 394. M. Viardot, I know not on, what authority, says that his "veritable nom était Vicente Juan Macip." Musées d'Espagne, &c., p. 111.

[2] Anecdotes, vol. i., p. 145.

[3] Catálogo, No. 165.

Spain, and their rare occurrence elsewhere, it is probable that the best part of his life was spent in his native district. Being a man of a grave and devout disposition, his fine pencil was never employed in secular subjects, nor in the service of the laity, but wholly dedicated to religion and the Church. Cumberland, in 1782, doubted if any of his pictures were even then in lay-hands.[1]

*works only for the Church.*

*Devoutness.*

With this pious master, enthusiasm for art was inspiration from above, painting a solemn exercise, and the studio an oratory, where each new work was begun with fasting and prayers. His holy zeal was rewarded by the favour of the doctors and dignitaries of the Church. For the Archbishop he designed a series of tapestries, on the Life of the Virgin, which were wrought for the Cathedral in the looms of Flanders. He was largely employed by the Chapter, and for most of the parish churches of the city; and many of his works adorned the monasteries of the Carmelites, Dominicans, Jesuits, Franciscans, and Jeronymites. The orders which he received were more than he could execute; being engaged to paint a "Last Supper" for the refectory of the noble convent of St. Dominic, the panel which he had prepared for that purpose, remained still untouched at his death, twenty years afterwards.

*Works.*

*The Virgin appears, and orders her picture to be painted.*

He was also honoured by commands, far higher than those of abbots and archbishops, and which were amongst the highest marks of heavenly

[1] Anecdotes, vol. i., p. 141.

favour, that could be given to the devout artist. On the evening of an Assumption-day, the Blessed Virgin revealed herself to Fray Martin Alberto, a Jesuit of Valencia, and commanded that her picture should be painted, as she then appeared, attired in a white robe and blue mantle, and standing on the crescent-moon; above her was to float the mystic dove, and the Father Eternal was to be seen leaning from the clouds, whilst her Divine Son placed a crown upon her head. To execute this honourable, but arduous task the Jesuit selected Joanes, whose confessor he was, and described to him with great minuteness his glorious vision. The first sketches were, however, unsuccessful; and the skill of the painter fell short of the brilliant dream of the friar. Both, therefore, betook themselves to religious exercises, and to their prayers were added those of other holy men. Every day the artist confessed and communicated, before commencing his labours; and he would often stand for whole hours with his pencils and palette in his hand, but without touching the divine figure until his spirit was quickened within him by the fervency of his prayers. His piety and perseverance at last overcame all difficulties; and he produced a noble picture of Our Lady, exactly conformable to the vision, which long adorned the altar of the "Immaculate Conception," in the Jesuits Convent, and became famous amongst artists for its excellence, and amongst friars for its miraculous

*Joanes is chosen;*

*he is at first baffled,*

*but in the end succeeds.*

powers. In Valencia it enjoyed the title of "La Purisima," and was widely known by an engraving; after the expulsion of the Jesuits it remained in their church till the War of Independence; but its subsequent fate has not been recorded. The fame of Joanes, although great in his own country, does not appear to have reached the Court; and his pencil, like that of Morales, was wanting to the Escorial. He was at Bocairente in 1579, painting the "Four "Doctors" for the high altar of the parish church, when he was attacked by a severe illness. On the 20th of December he made his will, and died on the day following. His body lay in that church, in the tomb of Miguel Ferre, till 1581, when it was removed, according to his own desire, to the church of Santa Cruz, at Valencia, and interred there in the first chapel on the right.[1]

*Joanes not known at Court.*

*Death.*

*Style.*

The style of Joanes, like his character, was grave and austere. If Rafael were his model, it was the Rafael of Perugia. Whilst his contemporaries, El Mudo and El Greco, were imbuing Castilian art, with the rich and voluptuous manner of the Venetian school, he affected the antique severity of the early Florentine or German masters. In his large compositions he has much of the stiffness of Van Eyck or Hemling, whom, however, he equals in splendour of colouring, and

[1] Manuel de Forasteros en Valencia, p. 60. When I was last at Valencia in April, 1845, this church was completely gutted, and either about to be pulled down, or very extensively altered.

in vigour and variety of invention. As Rafael has never been rivalled in painting the Blessed Virgin, so Joanes deserves to be called the peculiar painter of her Divine Son. His conceptions of the Saviour are bodied forth in one of the most beautiful types of the male countenance ever formed by the pencil. Leonardo da Vinci himself was less happy in his treatment of that magnificent subject; had he finished the head of Christ in his matchless "Cena," he could hardly have surpassed the noble delineations of Joanes. In the hands of Roman artists, the Saviour is too often little more than a beautiful Apollo, copied from the marbles of Greece; at Venice, a noble personage of the blood of Barberigo or Contarini; while in the later and feebler school of Bologna, his beauty sinks into effeminacy, and the Man-God into a mere mortal Adonis. Joanes, with higher thoughts and finer skill has taken his idea of our Lord from the poetry of Solomon, the history of the Evangelists, and the visions of St. John. In his "Christ," the ineffable mildness of expression belonging to him "whose voice was sweet "and his countenance comely, who would "that little children should come unto him, and "whose banner over his people was love," is united with the majesty which befitted that mysterious Being "who walked amidst the golden "candlesticks, whose face was like the sun "shining in his strength, and his voice like

*Conception of our Lord's countenance.*

" the sound of many waters, who hath the " keys of death and hell, and shall come to " judge the world in the glory of his Father." His lofty brow and deep brown eyes are full of dignity and power; benevolence plays on the delicately formed lips; and the whole face, of more than mortal beauty, is winning as was that of St. Francis de Sales, on which infants delighted to gaze, and women looked with involuntary love. Joanes' finest pictures of the Saviour are at Valencia; and they, for the most part, represent him in the act of dispensing the holy elements, with the wafer and the cup, or one or other of them, in his hands. Perhaps the best is that in the Museum, and formerly in the church of the Franciscans, whose insignia, the five wounds, still appear on the rich frame. The back-ground of the picture is gilt; the brown hair and beard of our Lord are painted with all the minuteness of Morales;[1] he wears a robe of a violet colour, peculiar to Joanes, and a red mantle; and in his right hand he holds up a sacramental wafer, and in his left is the cup. This cup of agate,[2] mounted with gold, and enriched with gems, is believed to be the identical vessel used by the Saviour himself at his Last Supper; it once belonged to the convent of San Juan de la Peña, and is

*" El Santo Caliz."*

1 Chap. v., p. 230.

2 " Journal d'un Voyage en Espagne, p. 244. 4to. Paris, 1669," written by the Abbé Bertaut de Rouen, who was in Spain in 1659, with the embassy of the Marechal de Grammont; and Ponz, tom. iv., p. 64.

still the pride of the Cathedral treasury, and it is well known in Spain as the "Holy Chalice" of Valencia. Joanes has frequently painted it; and it is so often to be found in Valencian pictures, that a wood-cut of it, copied from the authentic engraving by Lopez, may be acceptable, as

*Holy Chalice at Valencia.*

a mark of the school. In the same Museum there is a second "Christ," once in the Dominican convent, of nearly equal merit; the Cathedral possesses another, with the background plain, in the chapel of San Pedro; and two others may be seen in the Royal gallery at Madrid, one of them with the "Holy Chalice." The collection of Marshal Soult, at Paris, has, or once had, a noble "Ecce Homo," torn from the

chapel of St. Francis Borgia, in the Cathedral of Valencia.[1]

*"Assumption of the Virgin" in the Museo at Valencia.*

The "Assumption of the Virgin," which alone, of seven pictures painted by Joanes for the Augustine friars, has found its way into the Museum, of Valencia, is a fine composition; from a stone coffin, the blessed Mary soars upward, with a ministering angel floating on either hand; and the heads are full of lofty expression, and worthy of a prayer-guided pencil. The Cathedral likewise has an excellent but much injured picture, hanging near the font, of the "Baptism of Christ," who bows his head to the desert-preacher with admirable humility and devotion; and its Sacristy, a "Good Shepherd," bearing a lamb on his shoulders, painted in a very pleasing manner. The same Sacristy also boasts of his fine "Holy Family," in which Rafael has evidently been imitated, and of the "Conversion of St. Paul," which Ponz, with little reason, calls one of the best works of Joanes.[2] The latter picture is of small size; although the colouring is brilliant, the outlines are unusually hard; the saint wears a suit of mail, like a trooper at St. Quentin, and his white horse, wallowing in a flood of light, is very badly drawn.

*"Baptism of Christ," &c. in the Cathedral.*

*Pictures on the Life of St. Stephen in*

Amongst the most important of the existing works of Joanes, is the series of six pictures,

1 Noticed in M. T. Thore's paper on the "Galerie Soult" in the "Revue de Paris," 27th September, 1835, p. 213.

2 Ponz., tom. iv., p. 44.

formerly in the church of St. Stephen, at Valencia, now in the Queen of Spain's gallery,[1] on the life of the first Christian Martyr. The first, which is supposed to have been executed by a scholar of Joanes, from his design, represents the saint receiving ordination from the hands of St. Peter; the two next illustrate his "Dispute with the chiefs of the "synagogue," and the others, his "Going "to execution," "Stoning," and "Burial." These pictures, although hard in outline, are full of movement and various character. The rage of the baffled Jewish doctors, and the grinning ferocity of the mob flocking to the scene of bloodshed, are depicted in a grotesque and somewhat exaggerated style; but they contrast finely with the angelic serenity of the martyr, and the melancholy calmness of Saul, who walks by his side, "consenting unto his death," from a sincere, though erring conviction of duty. The most pleasing picture in the series is the "Burial of the Saint." Many of the figures and countenances of the weeping brethren who lay him in the grave are beautiful and touching; and in the group on the left there stands a man in black attire whose face is supposed to be a portrait of the painter. "The Last Supper," in the same gallery,[2] is likewise an excellent specimen of the powers of Joanes. It contains

*Royal Gallery at Madrid.*

[1] Catálogo, Nos. 334, 336, 337, 196, 197, 199—according to the chronological order of the subjects. [2] Catálogo, No. 225.

*The "Cena" in the ch. of St. Nicolas at Valencia.*

many fine heads; but that of the traitor Apostle is most striking, for the vigour of its fiendish expression. His "forehead villainous low," is shaded by locks of "the dissembling colour,"[1] popularly known in Spain as "Judas-hair;"[2] he sits with his back half turned, and his face, seen only in profile, recalls the Judas of Titian's Escorial "Cena." "The Last Supper" is the subject of the most delightful of Joanes' works, which, had the graver made it known to the world, would have placed him very high on the roll of fame. It was painted for the Valencian church of San Nicolas, where it still exists, in a small retablo within the rails of the high altar. The picture is about four feet wide, by two high, and the figures, which are necessarily of small size, are finished with exquisite delicacy. Our Lord wears the usual violet robe; on his bosom leans the beautiful head of the beloved disciple; and, by the excitement which prevails amongst the company, it appears that he has just announced that "one of them should betray him." On the table, smokes the paschal lamb, roasted whole; and the cup is of the common goblet shape, and not the "Santo Caliz." With even more than Joanes' usual richness of colouring, this picture is quite free from the hard outline which often injures his works; every thing is gracefully rounded, and the general effect smooth,

1 "As you like it," Act iii. s. 4.

2 Doblado's Letters from Spain, p. 289. 8vo. London, 1822.

soft, and harmonious. His "Coronation of the "Virgin," in the Royal gallery of Spain,[1] is a remarkable specimen of miniature painting. On a small oval panel, of which the greatest diameter does not exceed nine inches, he has contrived to congregate an innumerable number of figures, representing the heavenly host attending upon her whom the Roman Church calls its Queen, and finished, for the most part, with singular distinctness of detail.

*Miniature painting.*

In portraiture, the great Valencian master has seldom been excelled. Here he has fairly earned the praise of his countryman, the licentiate Gaspar Escolano,[2] who declared that he surpassed all the Spanish painters of his day, and was a match for the best artists of Italy. In the Sacristy of the Cathedral of Valencia, there hangs his precious portrait of St. Thomas of Villanueva,[3] robed and mitred, whose pale and noble face accords with the gentleness of his nature; and also a portrait of a later prelate, who was likewise canonized, the Blessed Juan de Ribera, Archbishop and Viceroy of Valencia. This great Churchman, born of an Andalusian family illustrious for taste and munificence, was the founder of the College of Corpus Christi, at Valencia; his face is grave and intellectual, but, as might be expected, the "beato Juan,"

*Portraiture.*

*Portraits of Abp. St. Thomas de Villanueva,*

*and "el beato" Abp. Juan de Ribera.*

1 Catalogo, No. 112.

2 Historia de la insigne y coronada Ciudad y Reyno de Valencia, 2 tomos. fol., Valencia, 1610-11—tom. i., columna 1131.

3 The engraving by Noseret and Carmona, in the "Españoles Ilustres," seems to be taken from this picture.

a zealous persecutor of the unhappy Moriscos,[1] wants that angelic mildness of expression that makes so winning the features of St. Thomas the Almoner. Both prelates, however, have that dignity of presence which becomes their high station, and which Philip II. required as a necessary qualification in those whom he raised to the mitre.[2] The "St. Francis de Paula," once in the convent of Capuchins, at Valencia, and now in the Museum, is an admirable study of a begging friar, taken, no doubt, from one of the best models which the city afforded, in the days when cowled and tonsured heads were frequent amongst its motley crowds. The Saint, an old man in the brown frock and hood of the order leans on his staff, and extends his hand for alms, his mendicant profession being also expressed by the word "CHARITAS," inscribed in gold letters on the panel; his noble head and magnificent beard are highly finished, and may

*Study of a Franciscan Friar.*

1 There being in his diocese 391 towns and villages, and 17,086 houses, inhabited by peaceable and industrious Moriscos, this "excellente Patri-" arca aplicò con todo el esfuerço possible su mano à la nunca bien " celebrada empresa, con que aun hasta oy se vè aplaudido por toda la " Europa, de procurar el destierro de todos aquellos Barbaros."—Vida y virtudes de Don Juan de Ribera, Patriarca de Antioquia, &c.—por Fr. Juan Ximenes, 4to., Roma, 1734, p. 66.

2 Porreño (Dichos y Hechos, p. 156) has a story, that when the Court was at Palencia, the Diocesan, Don Pedro Martinez, a man more remarkable for learning and sanctity than for his person and deportment, coming to kiss hands, was lightly spoken of by the Queen's ladies as "a " funny little bishop, (*" Que donoso Obispillo!"*) an expression which gave great offence to the King, and resolved him to appoint no prelate without having first seen him.

have brought, by their venerable appearance, many a contribution to the wallet, when the original friar went his rounds amongst the olive-farms and wine-presses of the "Garden." In the back-ground, on the banks of a river, is seen a fortress-convent, with turrets and loop-holes needful on a coast exposed to the forayers of Barbary, and beyond, there are green fields and wooded uplands. The finest portrait by Joanes is one in the Royal gallery, at Madrid, that of "Don Luis de Castelvy,"[1] a personage of a handsome countenance and stately presence, wearing a rich dress and plumed cap of black velvet, with the cross of Santiago on his breast, and holding a small book in his right hand. This excellent picture is coloured with great splendour, and for its force of character, and felicitous ease of execution, it might pass for a work of Rafael himself.

*Don Luis de Castelvy.*

Joanes left a son, Juan Vicente, whom he taught to paint, and who imitated his style, without inheriting much of his genius. It is uncertain whether any work of this artist still exist; but Cean Bermudez supposes that he may have been the author of various pictures, like those of the high altar of the Cathedral at Segorbe, which were attributed to his father, but were hardly worthy of his reputation. The date of his death is unknown; but a parchment, found in a statue of the Virgin, forming part of the

*J. V. Joanes*

[1] Catálogo, No. 169.

religious furniture of the convent of the Carmen, now the Museum, recorded that he was employed to gild that image in 1606. He had two sisters, Dorotea and Margarita, who were likewise painters, and displayed better skill; their best works were some pictures in the church of Santa Cruz, which adorned the chapel where their father was buried.

*D and M. Joanes.*

*El Beato Fray P. N. Factor.*

Although Spain has produced many devout artists, clerical as well as laic, to Pedro Nicolas Factor[1] alone have the honours of canonization been accorded. His father, Vicente Factor, was a native of Sicily, and by trade a tailor; and coming to Valencia to seek his fortunes, he there fixed his abode, and married Ursula Estaña.[2] The first fruit of this union was a son, named Bautista, who afterwards became a grave and learned doctor of law, at Xativa; the second was Pedro Nicolas, who was so called because he was born on St. Peter's day, 1520, and because his father regarded St. Nicolas with peculiar devotion. This auspicious birth took place in a house adjoining, and afterwards taken

[1] The life of Factor was published five years after his death, by his friend Fray Cristobal Moreno, who was a member of the same Franciscan order, and professes to have been a witness of many of the wonders which he relates; it was entitled "Libro de la Vida y obras maravillosas "del siervo de Dios el bienaventurado Padre Fray Pedro Nicolas Factor, "Alcala, 1588, 8vo." An Italian translation, by Fra Timoteo Botonio, was printed at Rome, in 1590, sm. 8vo. The Spanish text was reprinted with additions, by Fray Josef Eximeno, 4to, Barcelona, 1618, which is the edition I have taken for my authority. A new life of Factor has since been written by Don Joaquin Company, Archbishop of Valencia, who died within the present century. [2] Moreno, p. 25.

into, the church of the Augustine convent, and in a chamber occupying the spot where the Host was afterwards kept.[1] In honour of the event, the tailor and his wife were wont, in after years, to wash the feet of twelve poor men and a priest, every St. Nicolas's day, and give them a meal, and two reals each, in money.[2] The saintly and artistic tendencies of their second son, soon began to develope themselves. Whilst yet a child, he took great delight in fasting; his parents' oratory was his favourite haunt, and to make little altars and images of saints, his favourite pastime.[3] Neglecting his lessons one day at school, the fact was maliciously pointed out, by another boy, to the master, whose leathern thong, which served him for a birch, immediately descended on the shoulders of the future saint, and called forth, not only renewed application, but a display of Christian meekness, very rare amongst boys or men; for the sufferer, as soon as the pedagogue's back was turned, instead of doing battle with the traitor, humbly kissed his hand, and thanked him for his good offices.[4] His food and clothes were frequently given to the poor, and much of his time was spent in the hospitals, and in attendance on the sick, especially those affected with leprosy, and other loathsome diseases.[5] Meanwhile he prosecuted his theological studies with great ardour; and he also acquired a knowledge of painting,

*Precocious piety and genius.*

1 Moreno, p. 26. 2 Ib., p. 27. 3 Ib., p. 29. 4 Ib., p. 30. 5 Ib., p. 33.

*Turns Franciscan monk.*

although the name of his master has not been recorded. His father, who seems to have thriven by the needle, wished to set him up in trade as a dealer in cloth, and even offered him 1,000 ducats for this purpose; but the monk being strong within him, he resisted the parental entreaties, and entered the Franciscan Convent of Santa Maria de Jesus, a quarter of a league distant from Valencia, in his 17th year.[1] There he became distinguished during his noviciate for his rigorous observance of the rules of the order, and he took the final vows on the first Sunday of Advent, 1538. His life was henceforth devoted to the earnest discharge of all the duties, and to the practice of every austerity which, in the eyes of his country and church, could elevate and adorn the character of a mendicant friar.

*Takes priest's orders at Chelva.*

As soon as he was of sufficient age, he received priest's orders, and was ordained a preacher at the Franciscan Convent at Chelva, a house not unknown to legendary fame. In its garden no sparrows were ever seen, although the adjacent walls swarmed with them, because in former times, a pious gardener monk, whose pot-herbs had suffered, and whose soul was vexed by their depredations, had prayed for their perpetual banishment.[2] Amongst the groves, too, of this garden, was a cave, called the Cave of Martyrs, because it had been the favourite

*Legend of the convent garden.*

[1] Moreno, pp. 37, 38. [2] Ib., p. 47.

oratory of two religious, who were afterwards put to death by the Infidels of Granada.[1] In these sparrowless shades, Factor spent much of his time; and in this cavern, being unable to discipline himself to his own satisfaction, he caused a novice to flog him, until his body was lacerated and empurpled to his heart's content.[2] His zeal for his own flagellation was extraordinary. When he held the post of master of the novices, who were twenty-two in number, in the Franciscan Convent of Valencia, reversing the usual position of novice and master, he frequently caused them to flog him by turns, ordering one to give him a dozen lashes for the twelve apostles, another fifteen for the fifteen steps of the temple, and the rest, other numbers on similar pretexts, until he had received chastisement from them all.[3] If compelled to inflict the scourge with his own hands, he accompanied the strokes with a solemn chaunt.[4] In the choir, at the altar, and in the pulpit, he was equally unwearied in the performance of his sacred functions. Being a good musician, his services were highly valued in the musical parts of worship;[5] and his fame for sanctity attracted many people to the church where he officiated. Whilst engaged in public or private prayer, he frequently fell into extasies or raptures,

*Love of self-discipline.*

*Musical powers.*

[1] Moreno, p. 44.

[2] Ib., p. 44. The novice, says Fr. Cristoval, "dexavale su cuerpo "llagado, y cardenalado, y el Padre Nicolas muy contento."

[3] Ib., p. 59. [4] Ib., p. 63. [5] Ib., p. 107.

sometimes of long duration, in which he was so unconscious of material things, that sceptical bystanders sometimes thrust pins into his flesh, without exciting his attention thereby.[1] As a preacher, his eloquence and earnestness gained him a high reputation. In the pulpit his face often became radiant with supernatural light; and, on one occasion, a hen and chickens straying into the church, stood motionless at his feet, as if he had been another St. Anthony, "which," says his biographer, gravely, "all men took for a "miracle."[2] His humility was so great, that he would frequently lie down in the cloister, or even in the street, to kiss the feet of the passers-by.[3] His charity was unbounded, and he was rarely seen with any other clothing but his brown frock, because he could not refrain from giving away the under garments with which his friends provided him;[4] and one of his few recreations was to stand, ladle in hand, at his convent door, dispensing soup and "*olla*," and spiritual counsel to the mendicant throng.[5] No saint in the calendar ever fasted more rigorously; or more rigidly went barefoot, and dieted to bread and water.[6] Like his great chief, St. Francis de Paula, he was a determined woman-hater;[7] but in spite of his labours, his mortifications, and his prayers, he was, sometimes, like other holy men, tempted by demons in fair

*Pulpit eloquence.*

*Humility.*

*Charity.*

*Hatred of women.*

*Temptations by women-demons.*

1 Moreno, pp. 133 and 225. 2 Ib., p. 121. 3 Ib., p. 63.
4 Ib., p. 74. Ib., p. 75. 6 Ib., p. 53. 7 Ib., pp. 38, 39.

seducing shapes. His severest trial of this kind took place in his own cell on a St. Ursula's night, when he was in great danger of being worsted, had not that Virgin-Martyr appeared in a flood of glory, and scared the tempter away.

*Loves to paint the Passion of Our Lord.*

In painting, his favourite subject was the Passion of Our Lord, on which he endeavoured to model his own life, and which sometimes so powerfully affected his fancy, that he used to retire to solitary spots amongst the hills, to meditate on it with tears.[1] He painted many representations of this religious mystery, in his own convent of Santa Maria de Jesus, where the greater part of his life seems to have been spent.

*Visits to other Convents.*

He frequently, however, visited other religious houses, especially those to which he was guardian, as those of Chelva, Vall de Jesus, and Gandia.[2] For these establishments he executed pictures, sometimes in fresco, and not unfrequently illustrated and explained by pious verses of his own composition.

*Appointed confessor to the royal convent, "de las Descalças," at Madrid.*

His reputation for sanctity having spread far and wide, on the establishment of the royal convent of Barefooted Nuns at Madrid, in 1559, its founder the Infanta Juana, with the consent of the King, appointed him confessor to the sisterhood. For this nunnery, rich in reliques presented by princes and popes, he executed a picture of "Christ at the column." But the ceremonial and distractions of a court-life, soon

[1] Moreno, p. 100. [2] Ib., p. 94.

vexed his austere soul, and led him to determine on returning to the quiet of his Valencian cloister. With his staff in his hand and his loins girded for the journey, he passed the avenues of the Prado and the gate of Atocha, and turned aside to offer up a parting prayer in the stately church dedicated to the Virgin of Atocha, one of the oldest and holiest effigies in Castile. As he knelt at her splendid shrine, beneath its lamps of silver, where so many crowned heads, before and since, have bowed, it is recorded that the image miraculously addressed him in these words, "Fray "Nicolas, why dost thou depart and forsake the "brides of my son?" *(Porque te vas, y dexas solas las esposas de mi Hijo?)* Amazed and terrified by the potent, the poor confessor remained speechless and trembling, until the Virgin, who seems to have spoken merely to try his faith, reassured him by adding, "Go in peace;" *(Vete en buen hora)*,[1] which he accordingly did, and arrived safely beneath the shade of his native palm trees, in the garden of Valencia.

*Addressed by the Virgin of Atocha.*

*Return to Valencia.*

The remainder of his life was spent, for the most part, at the convent of Sta Maria de Jesus, where he painted the "Triumph of the "Archangel Michael," in the cloister, and enriched the choir-books with illuminations, and became more and more distinguished amongst his fellow-friars for spiritual gifts; frequently holding mysterious colloquies with the image of

[1] Moreno, p. 110. Gonçalez Davila; Grandezas de Madrid, p. 286.

Our Lady, and "shining forth in miracles and "holiness, like the sun amongst stars."[1]

*Journey to Catalonia.*

In April 1582, he undertook a journey to Catalonia, where he resided for eighteen months, visiting the various convents and preaching in the principal cities.[2]

*Return.*

On his return to Valencia, in November 1583, he was seized with a fever, which, acting on a frame already exhausted by labour and privation, carried him off on the 23rd December, in the sixty-third year of his age.

*Death.*

On his death-bed he displayed the same humility and devotion, and enjoyed the spiritual distinction for which he had been remarkable through life; his last wish was to be buried in a dunghill, and the midnight before his decease sounds of celestial music proceeded from his cell.[3]

*Estimation.*

His body, being laid out to public view, was visited by the Grand Master of Montesa, many of the nobles, and all the clergy of Valencia;[4] and reliques of the dead friar were so eagerly sought for, that a poor student, under pretence of kissing his feet, actually bit off two of his toes,[5] before the corpse was consigned to its sumptuous tomb in the chapel. All his sayings and doings were diligently chronicled; and his friend Fray Cristoval Moreno despatched a monk to Catalonia, to collect the particulars of his last journey,[6] which were afterwards recorded in the life published in

[1] G. Escolano; Historia de Valencia, tom. i., col. 949 and 1129.
[2] Moreno, p. 243. [3] Ib., pp. 249-50. [4] Ib., p. 256.
[5] Ib., p. 257. [6] Ib., p. 219.

*Miraculous and prophetic powers.*

1588, by authority of the Patriarch Juan de Ribera. Numberless examples were there cited of his prophetic and miraculous powers, in which he rivalled his friend, Luis Beltran, who likewise became a saint of great fame at Valencia. Hearing a report of the King's death during the sitting of the Cortes at Monçon, in 1563, Factor is said to have retired to his cell, and after inflicting grievous self-chastisement, to have received a communication from Heaven, that the report was groundless, as it turned out to be.[1] The victory at Lepanto and the death of Queen Anna were announced by him at Valencia at the very time that these events were taking place, the one in the gulf of Corinth, and the other in the capital of Spain.[2] Countless sick persons were restored to health through his prayers; and by virtue of a lock of his hair, a hosier's wife at Barcelona obtained a safe and easy delivery, and a rector of the same city was cured of gout in his legs.[3] Witnesses were found to make oath that they had seen on the friar's hands the stigmata, or marks of the nails, like those of our Lord and of St. Francis de Paula.[4] These and similar prodigies at length obtained for Factor the honours of canonization from Pope Pius VI., who, on the 17th August, 1786, declared him a "beato," or saint of the second order. In 1787, a medal, bearing his head, was struck in his honour, at Valencia, by the Royal Academy of San Carlos; and in 1789 a small

*Canonization.*

1 Moreno, p. 141. 2 Ib., p 143. 3 Ib., p. 237. 4 Ib., p. 108.

engraving of the new saint was executed by Moles.[1]

*Merits as a painter.*

" Factor's pictures," says Cean Bermudez, " although somewhat poor in colouring, dis- " played considerable skill in drawing;" and they were full of that devotional expression and feeling that belongs to the pencil that speaks out of the fulness of a pious heart. Unhappily

*Works.*

[1] It is entitled " Effigie del B. Fr. Nicolas Factor," and represents the Virgin appearing to him; from it is taken the annexed wood-cut.

none of his works are now known to exist, either in the Museum of Valencia, or in the Royal gallery at Madrid; perhaps none of them have survived the fall of the convents. The Chartreuse of Portacæli formerly possessed one of them, a "Virgin and child," presented to the monks by Factor himself; in the staircase of the convent at Chelva hung a "Christ at the column;" and his own convent had another, and also a "Virgin and child," which the Valencian Academy of San Carlos appointed as the subject of a prize-engraving in 1789. Ponz esteemed the "Triumph of the Archangel Michael," in the cloister of Santa Maria de Jesus, as the painter's best work, praising it as worthy of the school of Michael Angelo, and deploring the injuries which it had sustained from time and neglect.[1]

*Writings in prose,*

Moreno has preserved some fragments of Factor's writings, both in prose and verse. The former consist chiefly of letters[2] addressed to nuns, of which the longest is a religious rhapsody, relating the story, and extolling the chastity, of St. Ursula. There is likewise a curious Spiritual Alphabet[3] (*Abecedario Espiritual*), in which each letter begins a name or title of the Supreme Being, as — A., *Amor mio*, B., *Bien mio*, C. *Criador mio*, and the like. The verses are devotional hymns on the "Love of God," the "Union of the soul with God," and similar

*and verse.*

1 Ponz, tom. iv., p. 130. 2 Moreno, p. 324-5 3 Ib., pp. 327—352.

subjects, of which the following stanzas, taken from the first-mentioned poem, and bearing considerable resemblance to many pious effusions in our own language, may serve as a specimen :—

Salamandria soy de fuego
Mi vida toda es de amor,
El transformarse es su juego
Por amor con el mi amor;
Vivo como ardiente azero,
Con el que amo mas que a mi,
De amores ay que me muero
Vive Iesus siempre en mi.
* * * * *

Del Evangelista digo
Que es muy fino enamorado,
Pues Christo le fue el abrigo
En su pecho reclinado:
Sirviole alli de copero,
Quando le sacò de si,
De amores ay que muero
Vive Iesus siempre en mi.[1]

*Fr. N. Borras.*

Like Factor, Nicholas Borras was the son of a tailor, and a member of a religious order. He was born at Cocentayna, in 1530, and the names of his parents were Geronimo Borras and Ursula Falcó. A natural taste for painting led him to the school of Joanes, at Valencia, where he became the most eminent of that master's disciples. Having taken orders, he was appointed to a cure of souls in his native town, where,

[1] Moreno, p. 21.

however, he continued to paint with diligence and increasing credit. The Jeronymites of Gandia employed him to execute the pictures for the high altar of their church; and, during his residence in their convent for this purpose, he seems to have been so pleased with their society and mode of life, that he would accept no other payment for his labours than the habit of the order, which was conferred upon him in 1575.

*Becomes a Jeronymite friar.*

He took the final vows on the 11th of December, 1576, and continued to reside with his new brethren for three years. Being a man of scrupulous piety and austere habits, he was then allured for awhile to the Franciscan monastery of San Juan de la Rivera, near Valencia, where he hoped to find a more perfect discipline amongst the barefooted Capuchins. Their way of life, however, was probably not to his mind, for he soon returned to Gandia, and the fold of St. Jerome. The rest of his life was spent there, and chiefly devoted to the embellishment of the convent.

*Works at Gandia.*

Twelve altar-pieces in the church, the painted vaults of the choir and principal chapel, and the pictures which covered the walls of the chapter-house, cloister, refectories, and oratory of the grange, attested for several ages the industry of this indefatigable friar, and led the unfrequent stranger to wonder how one man could have painted so much and so well. Besides his own time and skill, Fray Nicolas devoted considerable sums of money to the service of the

convent; employing sculptors and gilders in its decorations at his own expense, and otherwise contributing to the credit and comfort of his brethren. For these benefits his name was enrolled amongst the benefactors of the society, and, whilst he was still alive, fifty masses were appointed to be said yearly for his soul. He died, at the age of eighty, in 1610, at his beloved convent, where his memory was long held in honour.

*Works*

Notwithstanding the multitude of his works at Gandia, he found time to paint for many other churches and convents in the kingdom of Valencia.

*in Cathedral of Valencia,*

The Cathedral of its capital possessed some of his productions in the chapel of San Vicente Ferrer; and the splendid Jeronymite convent of San Miguel de las Reyes, the pride of the fair city, likewise contained several; amongst which, hanging in the prior's cell, was a portrait of Borras himself in the act of adoring the Virgin, and, in the cloister, a picture of "Christ at the column," painted at the convent in 1588.

*at Aldaya,*

At Aldaya, in the parish church, there existed—perhaps still exist—as adornments of the altar of St. Stephen, some of his works, which were so good, as to be sometimes attributed, even by artists, to the pencil of Joanes.

*in Museum of Valencia.*

The Museum of Valencia is richer in the pictures of Borras than in those of any other master; it contains about fifty of them, mostly on panel, and brought from the Jeronymite convent at Gandia. His style bears a general

resemblance to that of Joanes; his outlines are usually somewhat hard, and his colouring, though pleasing, is colder than his master's. The "Christ bearing his cross," in this Museum, once in the convent of San Miguel de las Reyes, is not unworthy of Joanes; and in "The dead "Saviour in the arms of the Eternal Father," the two heads are noble studies, executed with great care. The large composition of many figures, representing the "Archangel Michael "driving Souls into Purgatory and Hell," is full of action and variety; in the lower abyss is seen a woman whose graceful and undraped form more resembles the handiwork of an Italian student of the antique, than of a Spanish friar; and on the brink kneels a white-robed monk with a shorn head and fine countenance, in whom Borras is supposed to have pourtrayed himself. "The Last Supper" is also worthy of notice; the heads are, many of them, striking, and the table accessories are painted with great minuteness, especially the loaves, and a long-necked flask of thin green glass containing red wine, of shapes which still belong to the bread and bottles of Valencia.

*C. Llorens.*

Cristobal Llorens was a painter of good repute at Valencia towards the close of the sixteenth century. For the conventual church of San Miguel de las Reyes, he painted the histories of St. Mary Magdalene and St. Sebastian, which long adorned their altars; but it is uncertain

whether these, or any other of his works, still exist. His name is not to be found in the catalogue of the Queen of Spain's gallery; nor is any picture attributed to him in the Museum at Valencia.

*C. Ramirez, painter of illuminations.*

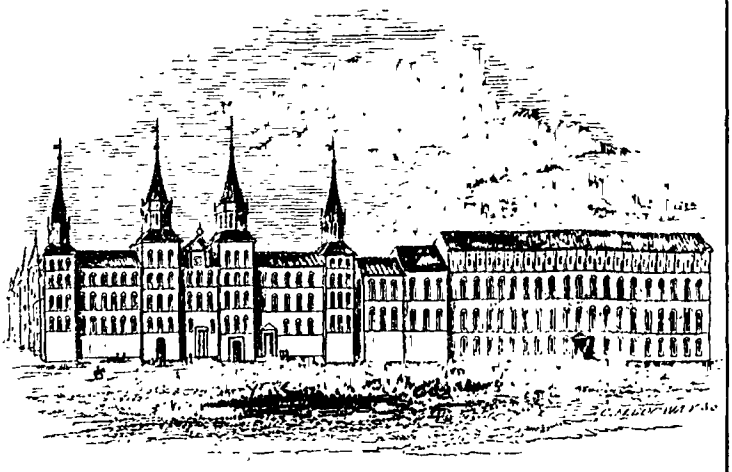
Cristobal Ramirez was a skilful painter of illuminations, who visited the Escorial and entered the King's service in 1556, but afterwards returned to Valencia, his native city, and there executed the greater part of his works. Removing to the Escorial in 1577, he died a few days after his arrival, leaving two sons and a daughter, whom the King took under his protection. Amongst the books illuminated for the Escorial, by Ramirez, were the "*Oficio di* "*difuntos*," the "*Intonario*," and the "*Brevario* "*nuevo in cantoria.*"

*Public taste in the age of Philip II.*

The age of Philip II., and of the great artists to whose lives and labours these three chapters have been devoted, may be considered as the bright noontide of Spanish art. In architecture Spain never again produced a Toledo or an Herrera; Juni was never excelled in sculpture; and the three great national schools of painting were never again represented by contemporary chiefs like El Mudo and El Greco, Vargas and Villegas, and Joanes. In each year of this reign, the love of art was spreading itself more widely over the Peninsula. The Court vied with the Church in sumptuous buildings and tasteful decoration. The Alcazar of Madrid, and the contiguous

*The Court,*

*Alcazar, and*



*Treasury of Madrid.*

buildings of the Treasury,[1] were the constant resort, and sometimes the home,[2] of artists; and in the collections of painting and statuary which they contained were rivalled by few royal residences in Europe. From the galleries of the palace, cresting the steep declivities on the north-western side of the capital, the royal or noble stranger who looked forth over the Manzanares and the brown plains beyond, might descry on the distant slopes of the Guadarrama, the mighty Escorial, the creation of the monarch

[1] The old Alcazar of Madrid, of which the wood-cut view is taken from the present "Plaza de Mediodia," occupied the exact site of the new palace of the Bourbons; and the long flat-roofed building adjoining, known as the Casa del Tesoro, stood on a portion of the space which now forms the "Plaza Oriental del Palacio." The wood-cut is taken from the plan of Madrid, in the "Theatrum in quo visuntur illustriores Hispaniæ "urbes, aliæque ad orientem et austrum civitates celebriores. Amstel. ex off. "J. Janssonii. folio." A curious volume, without date, containing a selection of the plates and letter-press of Braun and Hogenberg's work, in which, however, this plan does not occur.

[2] Chap. v., p. 232.

and one of the wonders of the age. "Time "and I," Philip was wont to say, "against "two;"[1] and certainly his patience and perseverance, at least in the promotion of the arts, did not go unrewarded. The grandees and higher nobility were not slow to follow the example of the Court. At one time or other, pleasure or the service of the State usually led the heads of the great houses to Italy and refinement. From Milan or Naples, from Venice and the Courts of the Pope or the Grand Duke, Viceroys and Ambassadors returned to Castile with enlarged minds and repaired fortunes, with a love of painting and an improved taste in architecture, to amuse their retired leisure by constructing stately palaces in their hereditary towns, or by creating Italian villas, with their terraced gardens and cypress groves, on the bare bosom of the neighbouring hills.

*The Nobility.*

Antonio Perez, Philip's favourite minister, and one of the most remarkable men of the age of Shakspeare and Cervantes, was the model of an accomplished Castilian gentleman. This versatile statesman, whose mind was adorned with every gift and endowment, whose life was a romance chequered with every kind of adventure, who won the hearts of women and the confidence of men with equal ease, and could pass from the bower of the Princess of Eboli to discuss theology and canon-law with the Nuncio, had a taste no

*Secretary A. Perez.*

[1] "El tiempo y yo para otros dos."—Porreño, p. 329.

less refined in the arts, than in literature. As the favourite of Philip II., he must have enjoyed ample opportunities of improving the knowledge of art which he had acquired abroad; he doubtless often accompanied his master in his visits to the Escorial, and in morning lounges in the studios, and perhaps may have assisted at the consultations in the royal cabinet of architecture.[1] The Viceroys of the dependent kingdoms, and even the allies of the crown, knowing the tastes of the powerful secretary, sought to secure his favour by offerings of the most precious things which their dominions afforded. In his spacious house at Madrid, pulled down after his disgrace, and in his villa without the walls, he emulated the refined splendour of the Orsini or Colonna. His floors were tesselated pavements from Naples, his hangings the fine tapestries of Flanders, his cabinets were incrusted with the *pietre dure* of Florence, and his furniture formed of the costly woods of the Far West. The fairest efforts of the Italian pencil, the Virgins of Rafael and the Goddesses of Titian, met on his walls; and his private apartments, furnished with couches of cloth of gold, and every appliance of luxurious ease, were adorned with voluptuous pictures and erotic marbles, the gifts of the reigning head of the house of Medicis.[2] The tendency of his taste is shown

[1] Chap. iv., p. 166.

[2] Bermudez de Castro, Antonio Perez, pp. 53, 59, 60, 118, 122.

by the allusions to art which occur here and there in his curious letters, written in penury and exile, when thrown aside, "like a sucked "orange,"[1] by the master whom he had ruled. Juan Perez Florian, a gentleman of the King's chamber, and knight of the order of Christ, was likewise a patron of art, and used the pencil for his amusement with considerable skill.

*J. Perez Florian.*

The policy adopted by Philip in his later years, on the fall of the Eboli party, by keeping the nobility aloof from Court, may have aided in the diffusion of taste in the provinces. Displeased by the advancement of a Moura or an Idiaquez to that favour which seemed the hereditary right of the Silvas and Mendozas, many of the great families were content to enjoy their uninvaded dignity in their rural domains. Thither they carried with them their courtly habits and pursuits, and arts and letters shared their leisure with the chase. Villas, palaces, and convents, became the playthings of the great; and while some grandees reared pompous piles for themselves and their heirs, others, whose pride was more tinctured with piety, would imitate the royal monk of the Escorial, and build for St. Francis or St. Jerome. If these edifices were not always in the purest architectural taste, they were, for the most part,

*Diffusion of taste in the provinces.*

1 Segundas Cartas de Ant. Perez, 24mo., Paris 1603, fol. 191, where he records a saying of the old Duke of Alba, that Kings "usan de los hom-"bres como de naranja, que la buscan por el zumo, y en sacandosele, la "arrojan de la mano."

superb in materials and decorations. Halls and chapels were panelled and ceiled with the marbles of Biscay and the rich woods of Honduras; altars and sideboards blazed with plate that Cellini and Tobbia might have looked upon with jealous eyes; and the fountain in the court, or the alleys of the garden, were garnished with sculptures worthy of the lordly dwellings on the Arno or the Brenta.

*Duke of Alba.*

Fernando, Duke of Alba, the scourge of Flanders, and the conqueror of Portugal, in the intervals of war and diplomacy, was a munificent patron of literature and art. At the town, whence his ancestors took their ducal title, he greatly embellished his noble palace, which, although it is now but a ruined shell on its "pleasant seat" by the Tormes, stands in imperishable beauty, in the sweet verse of the Castilian Sydney.[1] Here, he employed one Tommaso, of Florence, to paint a gallery in fresco, and he formed a collection of pictures and marbles; and here, by order of his son, some of his military exploits were commemorated in the frescos of Granelo and the younger Castello.[2] At La Abadia, amongst the chesnut-covered hills of Estremadura, the same Duke

*His Castle at Alba de Tormes.*

*Country house at La Abadia.*

1 In the fine passage of Garcilasso's second Eclogue (Obras. p. 63, Madrid 1817, 24mo.), beginning—

"En la ribera verde y deleytosa
"Del sacro Tormes, dulce y claro rio—"

A description of the palace will be found in Ponz, tom. xii., p. 297; and, of its present condition, in the Hand-book, p. 584.

2 See chap. iv., p. 193.

had a country-seat—once an abbey of the Temple—long famous throughout Spain for the extent and beauty of its gardens on the hanging banks of the Ambroz. In this chosen retirement, he spent great part of the evening of life; and he embellished its grounds with fountains and balustraded terraces, of which, the ornamental sculptures were executed at Florence, by Camilani. Here Lope de Vega, who wrote his "Arcadia" at the suggestion of the Duke, was frequently a guest in an actual Arcadia; and he has celebrated in song the groves and alleys, the fantastically shorn myrtles, and the fountains and statues "wherein all "Ovid stood translated into bronze and mar-"ble."[1] The favourite seat of the great Alba, overgrown with myrtle, is still pointed out; but time and the destroying Gaul have made the fair scenes on which he loved to look, a wilderness of desolation; the terraces and stairs are broken down, the pavilions in ruins, and the lower garden is under the plough, and its site marked only by a solitary memorial cypress.[2] Alba had also a palace at Seville, of Moorish design, and of great extent and splendour. At El Viso, on the Manchegan side of the Sierra Morena, the stout Admiral—

*Palace of D. Alvar Bazan Ms. de Sta Cruz, at El Viso.*

"Gran Marques de Santa-Cruz, famoso
"Bazan, Achilles siempre victorioso—"[3]

1 See the quotations in Ponz, tom. viii., p. 28, where these gardens are described with great prolixity.

2 Hand-book, p. 555.

3 Lope de Vega, Laurel de Apolo, Silva ii.—obras. tom. i., p. 27.

reared a magnificent palace, from designs by Castello, the Bergamese,[1] where a variety of classical histories, as well as his own naval exploits against the Turk and the Portuguese, formed the subjects of many good frescos by Cesare Arbasia, and by three ingenious brothers, Perolas of Almagro.[2]

*Palace of D. of Infantado at Guadalajara.*

The great house of Mendoza, equally distinguished in arms, in diplomacy, and in letters, had its chief seat at Guadalajara, in a vast and sumptuous palace, which was early remarkable for its extensive library,[3] and under successive Dukes of Infantado, became rich in works of art, and gave frequent employment to artists.

*Palace and Villa of D. of Villahermosa at Zaragoza.*

The Mecœnas of the northern provinces was the head of the once royal house of Arragon, the Duke of Villahermosa, who possessed a fine palace at Zaragoza, and a villa in the vicinity.

*P. Esquarte.*

From Italy this grandee brought a scholar of Titian, one Paolo Esquarte, who embellished his halls with a variety of paintings, and with a series of portraits of his ancestors, copied from uncouth originals, and executed with great spirit. The painter dying in the Duke's service left a considerable estate to his daughter, who had married a citizen of Zaragoza. The mansions of the Silvas at Buitrago, the Sandovals at Denia, the Beltrans de la Cueva at Cuellar, the Pimentels at

[1] Los Arquitectos, tom. iii., p. 8. [2] Ponz, tom. xvi., p. 55.

[3] See Prologo to the "Memorial de cosas notables, compuesto por Don "Yñigo Lopez de Mendoça, Duque quarto del Infantado, folio. Guada-"lajara 1564."

Benevente, and many other ancient seats scattered amongst the valleys and vegas of the Peninsula, were noble abodes that might compare with the contemporary manor-houses of Kent, and seigneurial castles of Touraine.

*The Church the great patron of art.*

The Church, which had fostered the infancy of the arts, was still the most constant and munificent patron of their prime. The princely revenues of royal abbeys and archiepiscopal sees were still freely expended in erecting ecclesiastical buildings, and in furnishing them forth in all the luxury and pomp that befitted the splendid ritual of Rome. In this age arose many a sumptuous church, and many a Carthusian palace, not always, perhaps, in the purest taste, but of which the ruined walls and grass-grown cloisters yet astonish the traveller in Valencia and Andalusia. To the ancient temples and convents, each year added some fair chapel or glittering altar. It was a prelate of this age,

*J. de Ribera Abp. of Valencia.*

the beatified Archbishop Juan de Ribera, who founded and built the fine college of Corpus Christi, at Valencia. To an abbot of this age, Geronimo Hurtado, the Bernardines of Valdeiglesias were indebted for the grand stalls of their choir, which employed the sculptor Leon for ten years, and were reckoned the finest in Castile.[1]

*Chapter of Seville and the Abp. de Valdez.*

At Seville, the Chapter finished the glorious chapel-royal of the Cathedral, where lie enshrined the body and the sword of St. Ferdinand; and

[1] Chap. v., p. 303.

the Archbishop de Valdez, with the aid of the architect Ruiz, the painter Vargas, and the sculptor Morel, adding a hundred feet to the height of the Moorish tower, embellishing its niches with frescos, and crowning it with a colossal statue of a banner—bearing Faith, left it the most beautiful belfry in the world. To this reign may be referred many of the finest chapels and choirs, rich in precious woods and marbles, candelabra of bronze, and lustres of rock-crystal, and enclosed within light and lofty screens of iron arabesque-work; the most gorgeous painted glass; and fairest monuments of the illustrious dead, which time and France has spared to the noble temples of Spain. And while the Iberian Church was thus glorious at home, she shone forth with almost equal splendour on her new and vast empire beyond the Atlantic. The second Cathedral of Mexico[1] was a contemporary edifice with that of Valladolid; and whilst the builders were still at work on the metropolitan church of learned Salamanca, another Cathedral was rising from the bosom of the virgin forest, at Merida of Yucatan.[2]

*Goldsmiths.*

The goldsmiths of this reign were not inferior in skill and reputation[3] to the earlier craftsmen, whose cunning hands had rendered famous the plate of Cordoba and Valladolid. Juan d'Arphe

*J. d'Arphe.*

1 Los Arquitectos, tom. iii., p. 71.

2 Id., p. 67. See also Stephens' "Incidents of Travel in Yucatan," 2 vols. 8vo., 1843, vol. i., pp. 76-78.

3 Chap. iii., p. 160.

not only maintained the credit of his family by many beautiful works in gold and silver, but obtained considerable distinction by the pen and the graver. Born at Leon, in 1535, he learned drawing from his father, Antonio d'Arphe, who afterwards sent him to study anatomy at Salamanca. Thence he went to Toledo and Madrid, to examine the works of Vigarny, Berreguete, and Becerra; and the observations which he made upon the sculptures of these masters caused him to adopt in his own practice, a rule of drawing which gave to the male figure ten times and one-third of the length of the face. Settling at Valladolid on the death of his father, he soon became distinguished in his profession. His first work of importance was the silver Custodia of the Cathedral of Avila, which was begun in 1564, and installed with great rejoicings in the church, in 1571. It contained about 277 marks[1] of silver, and cost 1,907,403 maravedis. It was six feet in height, and consisted of six stories, supported on pillars of the Ionic, Corinthian, and Composite orders, and enriched with bas-reliefs and statuettes. In 1580, the Chapter of Seville having determined to furnish their Cathedral with a Custodia, which should be worthy of the church itself, and unequalled in Spain, invited all the most ingenious silversmiths to send in designs for the proposed work. D'Arphe's plan being preferred to those of the other competitors,

*Custodias at Avila,*

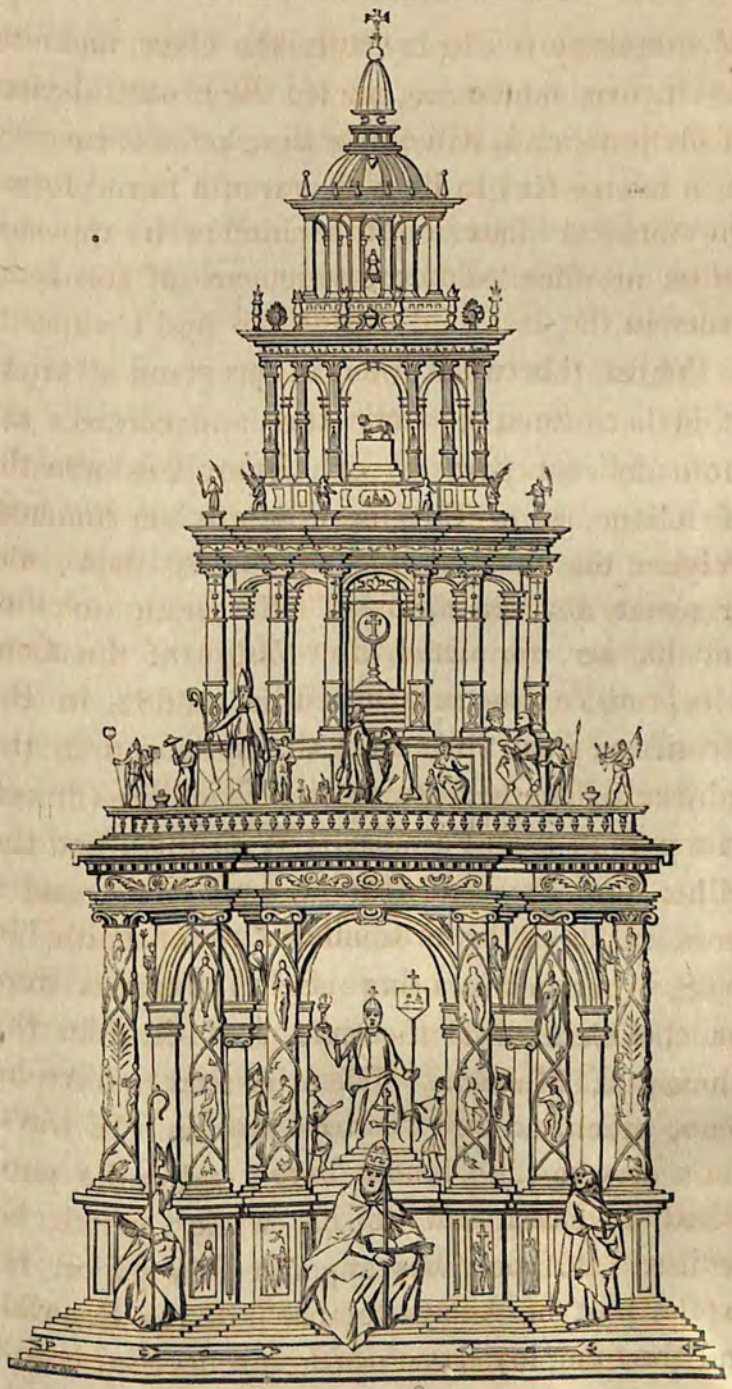
*and at Seville.*

[1] The Castilian mark of eight ounces.

he was employed to execute it in silver, and after seven years' labour, completed the beautiful piece of plate which is still one of the glories of the city. It is twelve feet in height, and of a round form; the stories are four in number, and each supported on twenty-four columns, which are of the Ionic order in the first, and Corinthian and Composite in the rest; between the columns stand a variety of little statues, and the base and cornices are profusely embellished with bas-reliefs, wreaths of foliage, and other appropriate adornments. Within the area of the first story there was originally a seated figure of Faith, with a chalice and banner, for which a "Virgin of the Con-"ception" was substituted in 1668; in the second was the shrine for the Host, and in the third and fourth, representations of the Church triumphant, and the Most Holy Trinity; and the edifice was finished with a small dome, and a cross, replaced by a small statue of Faith, in 1668, when some other slight additions were made, which raised the weight of silver in the whole to 2,174 marks. The price paid to d'Arphe is not mentioned by Cean Bermudez. In 1587, the year when his labours were ended, he published a description of his work,[1] which he dedicated to the Chapter. In this paper, he extols the "marvellous temple" of the Escorial, and the sober majesty of its design, as the highest effort of modern architecture. The same love

1 It is printed by Cean Bermudez, in his Diccionario, tom. i., p. 60.

*Design for a Custodia by J. d'Arphe.*[1]



[1] This wood-cut is a reduced copy of that in the "Varia Commensuracion, Liv. iv., tit. 2, ch. v., p. 291. It resembles, in general effect, the Custodia of Seville, and was probably the design which d'Arphe most approved.

of simplicity is displayed in the Custodia itself, for its ornaments are, for the most part, scrupulously pure, and, excepting some pillars wreathed with foliage, it has little that would have pleased the fanciful plateresque architects of the last reign, or offended the severe eye of Toledo or Herrera.

*Custodias of Cathedrals of Burgos,*

Whilst this work was in progress, d'Arphe lived at Seville, and there executed the more delicate portions of another Custodia for the Cathedral of Burgos, which, when finished, weighed eleven *arrobas*,[1] and cost 235,664 reals,

*and of Valladolid.*

or about £.2,429 sterling. Returning to Valladolid, he completed, in 1590, the Custodia which still exists in that Cathedral; its weight of silver was 282 marks, and the principal subject of the sculptures the Expulsion of our first parents from Paradise.

*Assisted by L. Fernandez de Moral, in the Custodias of Cath. of Osma, and St. Martin's church at Madrid.*

With the assistance of his son-in-law and scholar, Lesmes Fernandez de Moral, he afterwards made Custodias, smaller in size, but not less exquisite in workmanship, for the Cathedral of Osma, and St. Martin's church at Madrid. These elegant pieces of plate, which, as well as the Custodia of Burgos, fell a prey to the French, bore a general resemblance in shape and design to the Custodia of Seville.

*Appointed Assayer of Mint.*

D'Arphe was appointed by Philip II. to the post of Assayer of the Mint at Segovia, and was employed to make seventy-four small copper busts of saints, at the price of 1,000 reals

[1] The *arroba* weighs twenty-five pounds.

each, to adorn the reliquaries at the Escorial. He likewise made for the king a silver fountain, inlaid with gold, and adorned with figures of Jupiter and the Elements, and a silver ewer, with chasings representing Bacchus, Pallas, and Orpheus.[1] The date of his death is not precisely known; but it probably took place early in the seventeenth century, at Segovia or Madrid.

*Death.*

The last of the d'Arphes was certainly one of the ablest artists who ever confided his conceptions to the precarious keeping of the precious metals. Being the Herrera of plate architecture his silver structures are less rich in effect than those of his grandfather; and his Seville Custodia, with its columns and classical cornices, does not dazzle and delight the eye like the gorgeous pinnacled shrine of Henrique at Toledo. But his figures, being larger, display more skill in sculpture, and his bas-reliefs and wreaths of flowers and foliage are unrivalled in elegance and grace. He was the author of an esteemed treatise on the value of metals and gems, entitled, "*Quilatador de la plata, oro y piedras*," and printed at Valladolid, in 1572, 4to., with a dedication to Cardinal Diego de Espinosa, Bishop of Siguenza, and some engravings on wood.[2] According to the fashion

*Merits as an artist.*

*Writings.*

*"Quilatador."*

[1] Los Arquitectos, tom. iii., p. 104.

[2] This edition is now very rare; the title contains a wood engraving of the Cardinal's arms, then follow 3 leaves of licenses, dedication, and prologue; and 72 leaves of matter, including the index. The book was reprinted in 8vo., *Madrid 1598.*

of the age, the occult virtues of precious stones are carefully noted; the diamond[1] is said to be effectual against poisons and panic, and the ruby[2] against noxious atmosphere and discontent; the emerald[3] is held to cure the falling sickness and prevent poverty, and the sapphire[4] to promote chastity, for which reason, says d'Arphe, it is the favourite gem of Cardinals and prelates; people suffering from quartan agues and mortal wounds are advised to swallow molten pearls and milk,[5] and horsemen to wear the turquoise,[6] which has the property of rendering a fall from the saddle harmless. He likewise wrote a book on the art of design, with many engravings, of which those representing various pieces of Church-plate are interesting as memorials of d'Arphe's lost works.[7] The title of the work is "*De Varia Commensuracion para la Esculptura y Architectura, folio, Sevilla*, 1585-7;" on the reverse of the title page is the artist's portrait in profile, with a hat and spectacles; and it is dedicated to Don Pedro Giron, Duke of Ossana, the famous and eccentric Viceroy of Naples.[8] It is divided into four books, the first

*"De Varia Commensuration."*

1 "Quilatador," fol. 41. 2 Quilatador, fol. 45.
3 Id., fol. 48. 4 Id., fol. 55.
5 Id., fol. 61. 6 Id., fol. 67.

7 A wood-cut of one of these, a portable Custodia (*Custodia portatil*), taken from p. 293 of the Madrid reprint, 1795, of d'Arphe's book, forms the tail-piece to this chapter; another has been already given at p. 395.

8 The first edition is rare, but the book has often been reprinted. The edition in folio, Madrid 1795, with Don Pedro Enguera's mathematical additions and fac-similes of the original plates, is called the seventh.

treating of geometry, the second of human anatomy, the third of the anatomy of the lower animals, and the last of architecture, which includes works in silver and gold. The argument of each chapter is given in a stanza of eight verses, some of which are curious; and those which treat of the female form, show that d'Arphe, during his residence in Andalusia, had studied the points of its women, with their "small plump hands and feet,"

"Pies y manos pequeños y carnosos,"[1]

as carefully as Cespedes had studied the points of its horses. He engraved the portrait of the poet, Alonso Ercilla, for the edition of the "Araucana," published in 4to., Madrid, 1590; and to him have likewise been attributed the plates in Hernando de Acuña's translation[2] of "Le Chevalier délibéré," the curious anonymous poem of Olivier de la Marche. He is said also to have formed a collection of armorial bearings, which is mentioned by Argote de Molina, who perhaps used some of the drawings for the heraldic illustrations of his "Nobleza de Andaluzia, folio, Sevilla, 1588."[3]

*Engravings.*

There is a still later edition, by Don Josef Assensio y Torres, in 2 tom., folio, Madrid 1806, with many new plates, and an appendix on heraldry; in which, however, d'Arphe's poetical arguments to the chapters are omitted.

[1] Lib. ii., tit. 3, p. 167. A specimen of these rhymed summaries may be found in Chap. iii., p. 159, note 1.

[2] "El Cavallero determinadò. En Salamanca, en casa de Pedro Laso 1573." A rare 4to., of 119 leaves.

[3] Los Arquitectos, tom. iii., p. 102.

*F. Alvarez.*

Francisco Alvarez was goldsmith to Queen Isabel of the Peace, and a worthy contemporary of the d'Arphes and Becerrils. His best work was a Custodia, executed in 1568 for the corporation of Madrid, consisting of two stories, of the Corinthian and Composite orders, each supported on eight columns, and differing from others, inasmuch as it contained in its second story a second structure of similar design, within which was placed the viril of the Host, richly gilt and sparkling with diamonds. This Custodia was embellished, as usual, with bas-reliefs and statues of beautiful workmanship; it was reckoned the finest piece of Church-plate in the capital, where it was kept in the town-hall, and was carried forth once a-year in the procession of Corpus.

*F. Merino.*

*Feretories for the bodies of St. Eugenius*

Francisco Merino flourished at Toledo, where he is supposed to have been the disciple of the elder Nicolas Vergara, the sculptor. His first important work in silver was the feretory, designed by Vergara, for the body of St. Eugenius, first Archbishop of Toledo, whose charmed carcase, after lying for many ages at the bottom of a French lake, found its way to St. Denys, and finally to Toledo, being sent by Catherine de Medicis as an appropriate present to Philip II. This silver coffer was six feet in length, and weighed 248 marks; it was richly adorned with scrolls, coats of arms, emblematic figures, and bas-reliefs, one of which represented the Saint's solemn entry into his metropolitan church, "attended

" by the King and Don Carlos, the grandees of " the realm, many prelates, clergy, and friars, and " such an array of guilds with their ensigns, so " many crosses and banners, so great a blaze of " light and expenditure of wax, that the like had " not been in the memory of man."[1] In 1587, the corpse of the Toledan Virgin-martyr, Sta. Leocadia, which had been carried, several centuries before, to Flanders, by some devout Christian fugitive, being brought back from exile and presented by Philip II., to the Cathedral, was reverently committed to a similar shrine of silver, executed by Merino, from the designs of the younger Vergara. This feretory was smaller than that which held the Archbishop; it was little more than three and a half feet long, and weighed 217 marks; but it did not contain the whole saint, for the Cathedral already possessed one of her limbs, a jewel which of course had its separate casket. The Cathedral of Baeza is said to have once possessed a Custodia wrought, by Merino, and he competed, in 1579, with Juan d'Arphe,[2] for the honour of executing that of Seville, when, although unsuccessful, he was paid 1,000 reals for his design by the Chapter. He died, it is believed, in or soon after 1594.

*and Sta. Leocadia.*

*Custodia of Baeza.*

By the labour and skill of artists like these, the treasuries of the Church were becoming each year more splendid. In the great Cathedrals, and in the temple of the Escorial, each newly-

*Various celebrated works in silver and gold,*

1 Villegas. Flos Sanctorum, p. 616. 2 See p. 393.

acquired relique, the bone of a Saint, the body of an Innocent of Bethlehem, or a thorn from the Saviour's crown, was placed in a shrine of gold or silver, or gilt bronze, of exquisite design and workmanship, and often enriched with gems. *at the Escorial,* Amongst the more remarkable of these pieces of ecclesiastical luxury, were the tower of gold and jasper, which contained a muscle of St. Lawrence, bearing the marks of the gridiron and the fire, the first relique of the Escorial; the elegant temple in the same collection containing the "wise, mature, and grave head of St. Je- *and Valencia.* "rome;"[1] the silver statue and chair of St. Vincent Ferrer,[2] and the little statue of St. Michael formed of diamonds,[3] in the Cathedral of Valencia. At the festivals of Easter, Corpus, or the Immaculate Conception, these gorgeous and revered objects were exposed to view in the churches, on the altars, or in vast temporary monuments,[4] amidst solemn music, clouds of rich incense, and the soft lustre of innumerable tapers or they were carried, wreathed in flowers and beneath embroidered canopies, through the holiday streets—

> "En las ventanas alfombras
> En el suelo juncia y ramos"—[5]

and throngs of joyous people, proud of these

1 Fr. F. de los Santos, Descripcion, fol. 33, 34.
2 Carleton's Memoirs, p. 241-2.
3 Ponz, tom. iv., p. 43.
4 Chap. iii., p. 109.
5 Romance of the Cid, beginning "A su palacio de Burgos."

Palladia of their cities, and exulting in their "gay religion full of pomp and gold."[1]

*Solemnities in the Cathedral of Seville, on the death of Philip II.*

The Church displayed its magnificence, and gave large employment to artists in the funeral rites performed in honour of Philip II. in the principal Cathedrals of the kingdom. The most splendid of these services was that which took place on the 25th of November, 1598, in the Cathedral of Seville.[2] In the centre of the church, between the high altar and the choir, rose a stately monument, 44 feet square and 41 feet in height, without counting the steps on which it stood, designed by Juan de Oviedo, knight of Montesa and master of works to the city. It was an edifice of three stories, each supported on eight columns, of which the lower were Doric and those above Ionic and Corinthian; betwixt the Doric columns were altars dedicated to the favourite saints of Seville and Philip; and betwixt the rest allegorical figures of Wisdom, Prudence, Clemency, Truth, Justice, and other virtues, discerned by the Chapter, but invisible to the eye of history, in the character of the departed prince. The cornices were also painted with allegorical devices; the second story contained the cenotaph, and had, at its four corners, four pyramids in memory of Philip's four

*The Monument,*

*and its decorations.*

[1] Paradise Lost, B. i., v. 372.

[2] Espinosa de los Monteros, Historia de Sevilla, fol. 111-118, where a full account of the whole may be found, and all the fulsome Latin inscriptions.

Queens; within the third story was a statue of St. Lawrence, and the whole was crowned with a dome supporting an obelisk, topped by a burning phœnix, and lost in the vast depth, which it nearly fathomed, of the vaults above.

*Galleries.* From this soaring structure, branched off on either hand to the doors leading to the Lonja, and court of orange-trees, arched galleries decorated with paintings and many inscriptions in Latin verse, illustrating the glories

*Paintings.* of the past reign. Amongst these were duly celebrated the victory at Lepanto, and the Morisco war in Granada, wherein the infidels were very unjustly allegorized as deer fleeing before the Christian eagle of Austria; and one curious subject, affording great scope for the display of Andalusian assurance, is recorded, but unfortunately without any description, under the name of the "Reduction of England." The materials used in this monument were chiefly timber and canvas, and the cost of construction was upwards of 15,000 ducats; the columns and walls were coloured in imitation of brown stone, the bases, capitals, escutcheons of arms, wreaths, and draperies in imitation of bronze, and the heads and limbs of the figures, of white marble. Vasco Pe-

*Artists.* reyra, Alonso Vasquez, Perea,[1] and Juan de

[1] Perëa is mentioned by Espinosa de los Monteros, but not by Ceau Bermudez; he may be identical with *V. Pereyra.*

Salcedo were the chief artists employed in the decorations, in which they were assisted by many younger artists, of whom Pacheco, and some others rose to distinction in after years; Delgado was the principal sculptor, and under his direction the statue of St. Lawrence and eighteen others were modelled by Martinez Montañes, who became the Juni of Seville. The consumption of wax, in lighting up this pile and its galleries, amounted to 4,992 pounds, without counting 4,000 tapers, each weighing half-a-pound, which were distributed to the clergy on the eve of the service, and on the morning of its celebration.

*Ceremonial.*

Then around this superb monument, the centre of a sea of human life flowing far into the dim aisles, in the grandest of Gothic temples, amidst a blaze of light and the majestic swell of organs, stood the dignitaries of the church, apparelled in all their bravery, the whole priesthood of the city, and the friars of all the orders, chanting in solemn chorus the requiem of the royal dead. Time and fate never provided a more august occasion or a nobler stage—man, "splendid in "ashes and pompous in the grave,"[1] has rarely made mightier preparations, for a funeral ceremonial, than were met at these obsequies of Philip II.; which, nevertheless, are now chiefly memorable for the facts that, during their per-

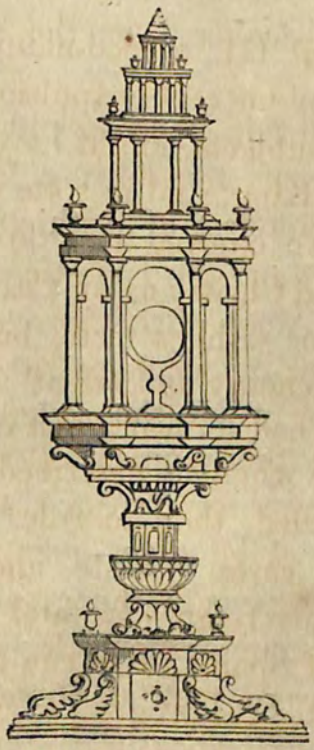
[1] Sir Thos. Browne's Hydriotaphia; Works, vol. iii., p. 494, 8vo., London 1835.

*Cervantes.*

formance, a poor disabled soldier, an obscure unit in the throng, one Miguel Cervantes, was accused of brawling in the Cathedral,[1] and that he has recorded these solemnities in a sonnet.[2]

[1] Lockhart's "Life of Cervantes," in his edition of Motteux's "Don "Quixote," vol. i., p. 33, 8vo., Edinburgh 1822, where he erroneously states that Philip II. died at Seville.

[2] Entitled "Al tumulo del Rey en Sevilla," quoted in Los Arquitectos, tom. iii., p. 167, where this monument is described.



# CHAPTER VII.

REIGN OF PHILIP III. 1598—1621.

PHILIP III., a good-natured man, who but for his cruel expulsion of his Morisco subjects, might have passed for a good King, and in spite of that act of folly and injustice, enjoyed the title of the "good" amongst the "old Christians" of Castile,[1] inherited something of his father's taste, but was wholly destitute of his energy and talent. The old King showed that he had formed a just estimate of his son's character, when he described him as fitted rather to be ruled, than to rule.[2] Averse and unequal to the cares of state, and unhappy in his ministers, his reign was fatal to the power and grandeur of Spain. Nor can it be said that he much promoted the progress of art; he invited

*Philip III. His character.*

*His patronage of art.*

[1] Cespedes y Meneses; Historia de Don Felipe IV. rey de las Españas, fol. Barcelona 1634, p. 1.

[2] Watson's History of the Reign of Philip III., 8vo., London 1808, vol. i., p. 3.

no distinguished foreign artist to Court, nor did his patronage, though freely dispensed, call forth any native genius of a high order. His high admiration of "Don Quixote," the solitary glory of this reign, shows that he was not insensible to the beauties of literature; and his hereditary love of art displayed itself in a predilection for drawing, which he had learned in his youth, and in the pleasure he found in watching the frescos and decorations executed by his command in the palaces. As a man of taste, his reputation is also further supported by his remark when informed of the fire at the Pardo, in which many fine pictures perished. "Is the Antiope "of Titian saved?" cried he; and upon being assured of its preservation, he expressed great delight, saying that other pictures might be replaced, but that the loss of a fine work of Titian was irreparable. Another anecdote is related of him, which, if less conclusive as to his taste in matters of art, speaks well for his good nature. He was talking one day with the Duke of Infantado about some pictures lately sent to the palace for his inspection; when that grandee, vexed that works so worthless should have been honoured by the glances of royalty, suggested that the authors of these execrable daubs should be forbidden to paint any more. "Bear with "them," said his Majesty, in a spirit of toleration that might have been advantageously extended to the Moriscos, "for the sake of their laudable

*Anecdotes of Philip III.*

"love of art, and also because a bad picture "pleases some people as well as a good one."[1]

*Improvement of the royal palaces.*

Too indolent to bestow much thought even on his amusements, Philip III., in the embellishment of his royal residences, languidly pursued the plans of the late king. Like his consort, in the selection of whom he refused to have any voice,[2] his best artists were, with the exception of Vincencio Carducho and Eugenio Caxes, appointed by his father. At Valladolid, where he passed a great portion of his time, he enlarged the royal palace, famous for its vast size and noble gardens, but long since gone to decay. Here he appointed Estacio Gutierrez, a native of the city, his painter, with a monthly salary of twenty ducats. He made several improvements at the Pardo, as well before as after the fire, which on the fatal night of the 13th of March, 1604, destroyed the principal apartments of the palace, and the woodwork of the roof and towers, the fine collection of portraits by Titian, More, and Sanchez Coello, and many other works of art, which far outweighed any accession of treasure received during this reign by the royal galleries. The building was repaired, and in some respects improved, by the architect Francisco de Mora, at the cost of 80,000 ducats. For a fresco in the Queen's gallery, painted by Patricio Caxes, Philip chose the singular subject of "Joseph and Potiphar's "wife," an adornment little flattering to the

*Valladolid.*

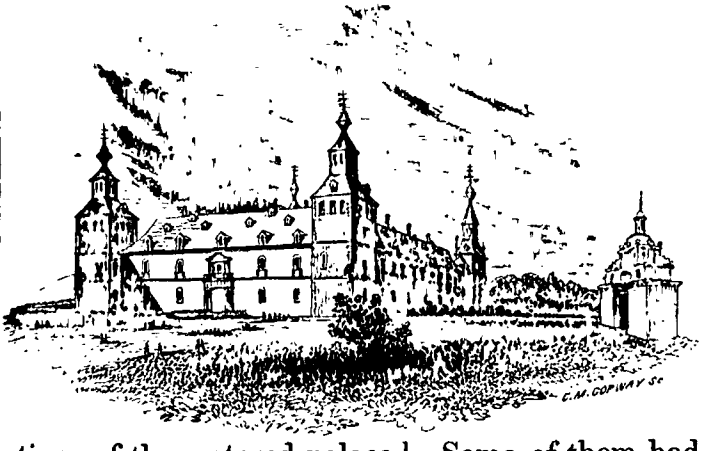
*E. Gutierrez.*

*The Pardo.*

*Artists employed there.*

[1] Carducho; Dialogos, fol. 200. [2] Watson's Philip III., vol. i., p. 4.

pious Queen Margaret, and conveying a moral which has been signally disregarded by her successors. Carbajal, the Caxes', the Carduchos, Geronimo Mora, Juan de Soto, and other artists of whom little beyond their names has survived, were likewise employed in the fresco decora-



tions of the restored palace.[1] Some of them had a long dispute with the Board of Works and Woods *(Junta de Obras y Bosques)* as to the price of their labours; the inspectors on one side having valued the work done, at upwards of 60,000 reals, while those on the other estimated it at about half that sum. The matter was finally referred to Pierre Horfelin, a French painter, settled at Zaragoza, whose award, though not recorded by Cean Bermudez, seems to have given satisfaction to the Board, as he received, in 1616, 2,000 ducats for his trouble and loss of

*Litigation between the artists and the Board of Works.*

*P. Horfelin.*

[1] The wood-cut of this palace is taken from No. xi. of a series of fifty-five small views in Spain and Portugal, etched, in 1665-8, by Louis Meunier, and noticed by Dumesnil, Peintre-Graveur Français, tom. v., p. 245. 6 tom. 8vo. Paris 1838-42.

time. Amongst the litigants was Giulio Cesare Semin, a Genoese, who painted a good "Crucifixion," for the church of San Bartolomé de Sonsoles at Toledo. Although employed at the Pardo, he did not hold the office of court-painter, a distinction which, however, was conferred, with the monthly salary of twenty ducats, by another Genoese, Lorenzo de Viana, son of Francisco, painter to Philip II.[1]

*G. C. Semin.*

*L. de Viana.*

In 1616, the King embellished the royal gardens, near Madrid, with the fine equestrian statue of himself, for which he paid the artist, Pietro Tacca, 4,000 ducats.[2] Later in his reign, he conceived the design of completing the Escorial, by erecting there a royal mausoleum, which should rival the rest of the edifice in splendour. For the founder, although he reared sumptuous monuments for himself and his father, had provided a mere ordinary vault to receive the royal dust. "I have built," he said, "for God; my "son, if he pleases, may build for his bones and "ours."[3] In 1617 Philip III., having determined upon so doing, invited the best architects in Spain to send in plans, of which he chose that of Giovanni Battista Crescenzi, an Italian painter and architect, and brother of a Cardinal, who had been brought to Spain shortly before by Cardinal Zapata. This artist was therefore sent, in 1619, to Italy, with an allowance of 2,000

*Statue of Philip III. at the Casa del Campo.*

*Escorial Pantheon.*

*Saying of Philip II.*

*G. B. Crescenzi.*

[1] Chap. iv., p. 192. [2] Chap. v., p. 269.
[3] Fr. F. de los Santos; Descripcion, fol. 110.

ducats for his expenses, and letters to the Spanish ambassadors and viceroys, to collect models and artisans; and during his absence the finest jaspers and marbles were selected from the rich quarries of Spain. Returning to Madrid in 1620, with eight Italian and Flemish assistants, he had made but little progress in the work when the King died on the 31st March, 1621. Continued for thirty-three years of the following reign, this royal sepulchre became, under the name of the Pantheon, the most splendid chamber of the Escorial. Amongst the reliquaries of the convent, one of the finest was the gift of Philip III. It was the silver figure of a woman, somewhat less than life, wearing a crown and necklace of gold, and holding a golden Custodia; and it bore the name of the "Messina," because it represented that city, by which it had been offered to the King, with its Custodia, filled with reliques of the famous Sicilian saints, Placidius and his fellows, martyred by the Saracens.[1]

*The "Messina" reliquary.*

The countenance of Philip III., as depicted in his portraits, bears a considerable resemblance in feature to his father's; in early youth it may have been pleasing, but the lips want firmness, and the eyes intelligence. That constitutional melancholy, inherited with the Spanish crowns through the blood of Juana, which drove Charles to San Yuste, and his son to the

*Person and portraits of Philip III.*

[1] Fr. F. de los Santos, Descripcion, fol. 35.

Escorial, and may be read in their pale stern faces, is equally visible in the owlish physiognomy of their less intellectual descendant. He frequently sat to Pantoja de la Cruz, his favourite painter, yet no original portrait of him now exists in the Royal gallery at Madrid. There is no doubt, however, that the fine equestrian portrait, in that collection,[1] painted by Velasquez a few years after the King's death, was executed with scrupulous exactness from the best original likenesses then existing.

*Queen Margaret.*

His Queen, Margaret of Austria, was painted in 1603, by Pantoja, in a large composition of the "Nativity of Our Lord,"[2] as the Blessed Virgin, a character for which her youthful bloom, fair hair, and innocent expression were well adapted, and which she was rendered yet more worthy to sustain, by her piety and virtues. The Royal gallery of Madrid possesses another portrait of her, in her quality of Queen, in a black dress and starched ruff, painted a few years later by the same hand, when her face had become fuller, and bore a considerable resemblance to that of her celebrated daughter Anne, Queen of France. The short life of Margaret was chiefly spent in works of charity and devotion; she would rise from bed on the coldest darkest winter's morning, and kneel in adoration of the Host, if its tinkling bell were heard in the streets below; she gave the chosen jewels which she had been

[1] Catalogo, No. 230.

[2] See chap. v., p. 268.

for some time collecting for a set of ornaments, to adorn the Custodia of a favourite church;[1] and although she does not appear to have had any strong predilections for art, her large benefactions to convents must frequently have been given in such shape as afforded employment to artists.

*Patrons of art. Card. Duke of Lerma.*

Don Francisco de Roxas y Sandoval, Cardinal Duke of Lerma, Philip's weak, amiable, and profuse favourite, in the midst of ministerial business and family contentions, bestowed little care or countenance on letters or the fine arts. Of his patronage of literary merit, the chief fact on record is that he engaged Cervantes, whose great fiction had just astonished Castile and Europe, to write an account of the bull feasts and other holiday shows, with which the Court welcomed Howard, the English Ambassador, to Valladolid in 1605. For artists, however, he did something more. He employed Cardenas, to execute for the high altar of the convent of St. Paul, at Valladolid, some paintings of considerable merit. At the town of old Castile, whence he took his ducal title, he built himself a palace,—from the designs of Francisco de Mora,—a great square pile, "of all their buildings esteemed by Spaniards next in magnificence to the Escorial,"[2] which it somewhat

1 Florez; Memorias de las Reynas Catholicas, 2 tom., 8vo. Madrid 1770, tom. ii., p. 924. Her portrait, probably after Pantoja, may be found at p. 914.

2 "Dunlop's Memoirs of Spain, vol. i. p. 30. 8vo. Edinburgh 1834"—one of the most agreeable works on Spanish history in our language.

resembled in its architecture,[1] whither he retired to sing masses in his old age and disgrace. In the collegiate church at Lerma, the Duke placed a fine statue of himself by Pompeyo Leoni; and he was buried with his Duchess beneath a sumptuous monument by the same artist, in the church of the Dominicans, at Valladolid,[2] where their colossal statues of gilt bronze may still be seen in the Museum.[3] A portrait of this minister, curious as a piece of clumsy and barefaced flattery, and perhaps painted by one of those daubsters who moved the spleen of Infantado,[4] existed at Madrid in the reign of Olivarez. Howel saw there "a huge Rodomontade picture "of the Duke of Lerma, wherein he was painted "like a giant, bearing up the monarchy of "Spain, that of France, and the Popedom on "his shoulders, with this stanza—

"Sobre los ombros de este Atlante
Yacen en aquestas diaz
Estas tres monarquias."

"Upon the shoulders of this Atlas lies
The Popedom, and two famous monarchies."[5]

*Ms. de Cañete.* The Marquess of Cañete built himself a fine house at Madrid, during this reign from the designs of Mora;[6] and *D. of Uzeda.* the Duke of Uzeda, Lerma's son and rival, also constructed there part of a palace, afterwards the royal council

[1] Los Arquitectos, tom. iii., p. 131. [2] Ponz, tom. xi., p. 59.
[3] In the great hall; Compendio Historico, p. 50. [4] See p. 408.
[5] Epistolæ Hoelianæ, p. 127. [6] Los Arquitectos, tom. iii., p. 132.

*Amateur artists.*
*Don T. G. Dantisco.*

office, which was esteemed one of the latest and best works of the same architect.[1] Don Tomas Gracian Dantisco, secretary to the King, was an amateur painter of some skill. He gave the design of the lofty triumphal car which was drawn by eight mules and a hundred men through the streets of Valladolid, on the 19th of April, 1605, during the rejoicings for the birth of Philip IV., and executed the allegorical paintings with which it was adorned. Lope de Vega, in his Laurel de Apolo, celebrates the poetical genius of Doña Laurencia de Zurita, wife of this gentleman, of whom he likewise makes honourable mention, as

> " su digno esposo,
> De los cifras de Apolo secretario
> Como del gran Felipe."[2]

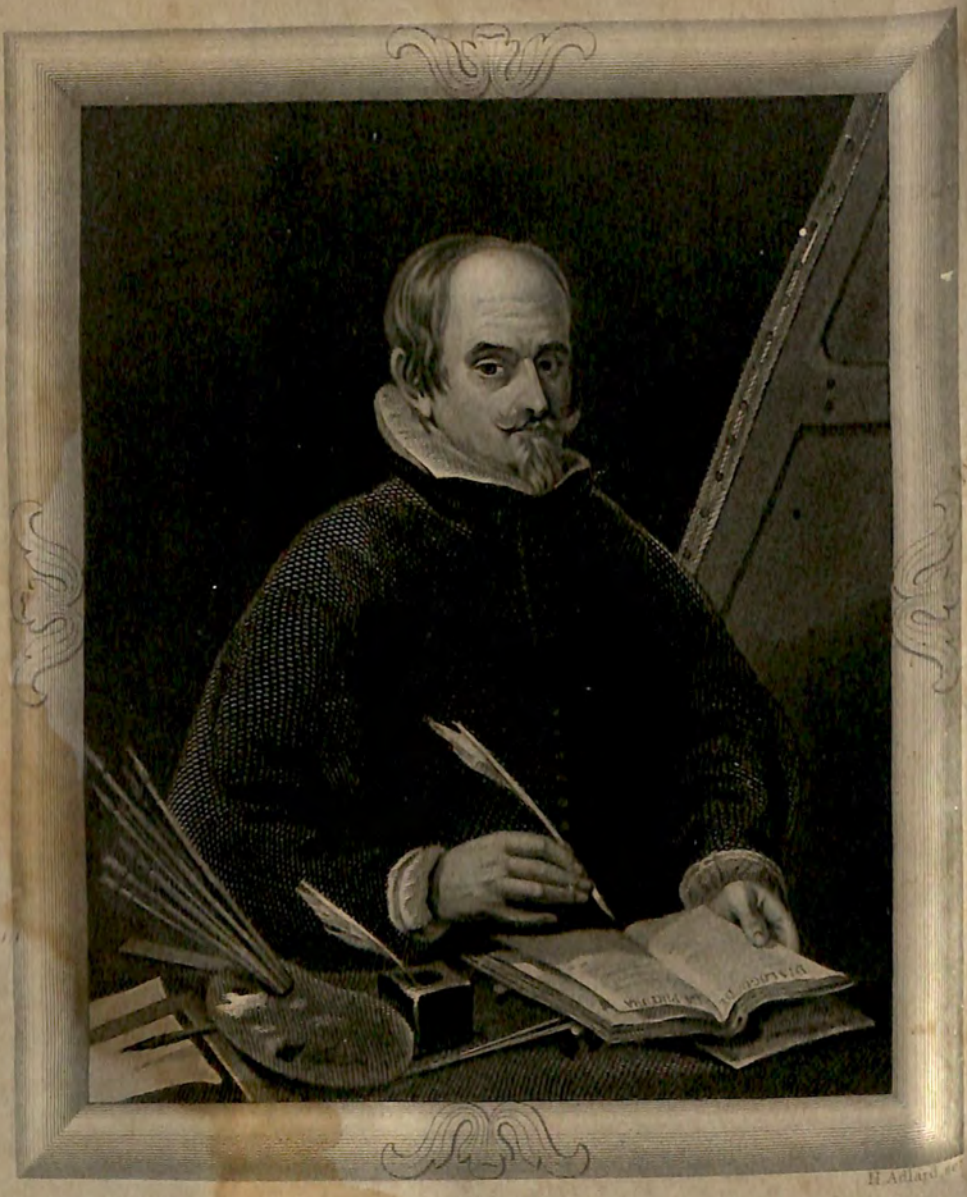
*Don F. Tejada.*

Don Francisco Tejada, gentleman of the King's chamber, possessed a good collection of works of art, and was himself an ingenious amateur artist.[3]

*Don G. L. Madera.*

Don Gregorio Lopez Madera, knight of Santiago, and councillor of Castile, was also " touched " with the spark of painting,"[4] and found time for the exercise of his pencil, in the intervals of literary labour,[5] and of active employment as Corregidor of Toledo, and as a royal commissioner for the expulsion of Moriscos and for the irrigation of lands in Murcia.

1 Los Arquitectos, tom. iii. p. 133. 2 Silva i. 3 Carducho. Dial. p. 159.
4 " Tocado de la centella de la pintura."—Id. p. 160.
5 He wrote the " Discurso de la certidumbre de las reliquias descubiertas en Granada. fol. Gran. 1601," and the " Excelencias de la Monarquia y reino de España. fol. Mad. 1629," and other works.



H. Adlard sc.

*Vincencio Carducho.*

Printed by H. Adlard

*Painters of Castile, P. de Guzman.*

Pedro de Guzman—likewise called "El Coxo," the cripple—was a scholar of Patricio Caxes, and having attained some eminence as a painter, was appointed painter to Philip III., in 1601, in the place of Nicolas Granelo deceased, with the monthly salary of twenty ducats. His best works were some frescos on the ceiling of King's Chamber, at the Pardo.

*F. Lopez.*

Francisco Lopez was a painter of considerable merit, and scholar of Bartolomeo Carducho, whom he assisted in the pictures executed, in 1595, for the church of San Felipe el Real,[1] at Madrid, and destroyed by fire in 1718. Philip III. named him painter-in-ordinary in 1603, and sent him to the Pardo, where he painted in the King's dressing-room some frescos representing certain victories of the Emperor Charles V. For his friend Vincencio Carducho, he etched the third, sixth, and seventh plates of his "Dialogues on Painting."

*V. Carducho.*

Vincencio Carducho was born at Florence, but brought by his brother Bartolomeo[2] to Madrid, in 1585, at so tender an age that he grew up with very faint recollections of Italy, and learned to speak and write Castilian like his own mother-tongue. "My natural country," said he of himself,[3] "is the most noble city of "Florence; but as my education from my early "years has been in Spain, and especially at the

[1] Chap. iv., p. 213. [2] Chap. iv., p. 212.
[3] In the preface to his "Dialogos."

" Court of our Catholic monarchs, with whose " royal favours I am honoured, I may justly " esteem myself a native of Madrid." In the galleries of the Escorial, he received his first instructions in painting from his brother, whom he accompanied to Valladolid, where he first publicly displayed his skill, by painting some perspectives in the theatre of the palace, and some battle-pieces for the Queen's tocador. In 1606 he followed the Court to Madrid, and he was sent to the Pardo to paint in fresco, on the dome of the chapel, the " Holy Sacrament," and the Blessed Trinity, the Virgin, and a company of holy men famous for their writings on the sacrament, and to execute the stucco ornaments of the ceiling. He was engaged on these works at the time of his brother's death, and, in 1609, he was appointed to succeed him in the post and salary of painter to the King, and to complete some frescos which he had left unfinished, and which, originally intended as representations of the exploits of Charles V., were to be changed into passages from the life of Achilles.

*Works at Valladolid,*

*the Pardo,*

*Eclipsed by Velasquez.*

Under Philip IV., he retained his place at Court, although eclipsed in royal favour, as well as merit, by Velasquez, of whom, however, he has spoken with respect and admiration in his " Dialogues."[1] In 1627, he, Eugenio Caxes, and Angelo Nardi, were the competitors vanquished by the young Sevillian in painting a monumental pic-

[1] Dialogos, fol. 155.

ture, in honour of Philip III. and his pious persecution of the Moriscos. Although much employed in the royal palaces, he found time to paint, in 1615, with Eugenio Caxes, for the Cathedral of Toledo, a series of frescos in the chapel of Our Lady of the Sagrario, for which they received 6,500 ducats; and, in 1618, a variety of sacred subjects on canvas, for the great Jeronymite church at Guadalupe, for which they were paid 2,000 ducats.

*Works for the Cathedral of Toledo,*

*the Convent of Guadalupe.*

But the greatest undertaking of this assiduous painter was the series of fifty-four large pictures, for the Chartreuse of Paular, to be executed, according to an agreement made in August 1626, at Madrid, in four years, and hung in their places by the master himself, at the price of 6,000 ducats. These works, wonderful as monuments of Carducho's invention, industry, and skill, are now in the National Museum, at Madrid; two of them are mere emblazonments of the Royal and Carthusian arms, with allegorical figures, and wreaths of flowers; twenty-six represent scenes from the life of St. Bruno, and an equal number, passages from the history of his order.[2] The great saint of Cologne,

*and the Chartreuse of Paular.*

*Life of St. Bruno,*

> Flos eremitarum, lumen mirabile clarum,
> Sidus Bruno patrum, vigor, ordo, regula fratrum,
> Exemplarque viæ cœlestis, fonsque sophiæ,[1]

[1] Cean Bermudez spent a fortnight at the Chartreuse of Paular, in 1780, in examining these pictures, of which he made a careful catalogue and description, from the original M.S. given by the Prior to Carducho, for his guidance. Perhaps his paper is still in existence; it would be a valuable addition to the catalogue of the Museum, said to be in preparation.

[2] "Vita de S. Bruno, descritta del Padre D. Giacomo Desiderio, monaco

is here depicted at many of the most remarkable points of his story, from his conversion in Notre Dame, when attending the funeral of Raymond, the famous doctor, who mysteriously announced from his bier the fact of his own damnation,[1] to the close of his saintly career in his cave in the wilds of Calabria. The two compositions on the death of Bruno are full of grace and feeling, and abound in noble heads. Amongst the works which treat of his followers, three very striking pictures represent the sufferings of the English Carthusians at our Reformation.[2] In two of these, the scene is a prison, where, chained to the pillars, emaciated monks lie dead or dying in their white robes, and open doors give a distant view of Catholic martyrs in the hands of fierce Protestant tormentors. In the third, three Carthusians are hurried off to execution on a hurdle, dragged by horses, which are urged to their full speed by their rider, and likewise diligently lashed by a man who runs by the side, like the "*adelantero*," or "forwarder," of a Spanish stage-coach at the present day; some spectators look gaily on, and seem to point exultingly to the gallows and ladder in the distance. Occasionally in the series, the Blessed Virgin appears, to comfort some holy man, and to relieve the monotony of male and monkish figures. In one of these

*and history of his order.*

*Persecuted Carthusians of England.*

*Virgin.*

"dell'ordine Cartusiano. 4to. Bologna 1657." See the commendatory verses, p. 269.

1 Ib., pp. 13—17, where the story is told at great length.

2 Taken, perhaps, from the narrative in the "Flos Sanctorum." See Villegas, p. 790.

cases the Mother of Mercy chases from the cell of a sleeping Carthusian a band of demons, of which, one giant monster,[1] with a bull's head, and the mouth of a dragon, stalks away on a pair of satyr's legs, poising a hooked spear on his shoulder, and the rest flit forth in the shape of unclean birds, or untwine themselves from the bed-posts in the likeness of serpents breathing flames. In another picture, the Blessed Mary visits the cell of a monk, who immediately falls down and worships her, while, through the open portal, another monk is seen kneeling before a massy stone crucifix, which bows, the cross as well as the figure, in acknowledgment of his homage—a portent famous in legendary story, as that which rewarded Giovanni Gualberto for pardoning the slayer of his brother, and led him to found the convent of Vallambrosa.[2]

*Demons.*

Like many other trophies of Spanish art, these fine works of Carducho have lost much of their significance by removal from the spot for which they were painted. Hung on the crowded walls of an ill-ordered museum, his Carthusian histories can never again speak to the heart and the fancy as they once spoke, in the lonely cloister of Paular, where the silence was broken only by the breeze, as it moaned through the overhanging pine

*Carthusian pictures not adapted for a museum.*

[1] The painter-monk, whose pencil so vexed the Evil One (see Chap. i., p. 26), could not have devised a more hideous form for the great enemy of mankind.

[2] Spalding's Italy and the Italian Islands, vol. i., p. 136. 8vo. Edinb. 1841, a most able, accurate, comprehensive, and elegant work.

forest, by the tinkling bell or the choral chant of the chapel, or by the stealing tread of some mute and white-stoled monk, the brother and the heir of the holy men of old, whose good deeds and sufferings and triumphs were there commemorated on canvas. There, to many generations of recluses, vowed to perpetual silence and solitude, these pictures had been companions; to them the painted saints and martyrs had become friends; and the benign virgins were the sole objects within these melancholy walls to remind them of the existence of woman. In the Chartreuse, therefore, absurdities were veiled, or criticism awed, by the venerable genius of the place; while in the Museum, the monstrous legend and extravagant picture, stripped of every illusion, are coolly judged of on their own merits as works of skill and imagination. Still, notwithstanding their present disadvantages of position, these pictures vindicate the high fame of Carducho, and will bear comparison with the best history ever painted of the Carthusian order. Less elegant, perhaps, than the paintings, executed twenty years later, by Eustache Le Sueur, for the Chartreuse of Paris,[1] Carducho's works far excel these in vigour of style, variety of fancy, and richness of colour; draperies grander than his are hardly to be found in the monastic studies

[1] Engraved in the "Galerie de Saint Bruno, par A. Villerey. 4to. "Paris 1816." It is to be wished that some Spaniard would do as much for Carducho.

of Zurbaran; and few Castilian masters have ever rivalled the pensive and delicate beauty of his Madonnas. These pictures are, for the most part, signed, *Vin. Carduchi, P. R. F. (i. e., Pictor Regis fecit)*; and as fourteen[1] of the number bear the date 1632, they cannot have been commenced till 1628, or the four years allowed for their completion must have been extended to six. In the picture which represents the death of Friar Odo of Novara, the painter has pourtrayed himself in the monk who sits by the pillow of the dying man. Only one of the series, the "Carthusian Dionysius," has ever been engraved, and that only in part, by Palomino. Two of the original sketches were in the possession of Cean Bermudez.

*Visit to Granada,*

When at Paular, Carducho first saw some paintings by Juan Sanchez Cotan, once a member of the convent, with which he was so much pleased that he made a journey to Granada, on purpose to see him; and on arriving at the Chartreuse near that city he at once recognised, says Palomino, the object of his search by the resemblance that he detected between the man and his works.[2] He also visited Valencia to see the pictures of Francisco de Ribalta; and on his return to Madrid he is said to have imitated a famous "Last Supper," by that master, in an excellent picture on the same subject, which he painted for the nuns of the Carbonera.

*and Valencia.*

[1] Ponz., tom. x., p. 73.

[2] Palomino, tom. iii., p. 433.

*"Dialogos de la Pintura."*

In 1633 he increased his reputation, and added a valuable contribution to the history of his art, by publishing his "Dialogues on Painting," which Cean Bermudez considers the best work on the subject in the Castilian language. These dialogues, eight in number, are supposed to be held between a master and scholar, "in a retired "spot on the banks of the murmuring Manza-"nares,"—the river of Madrid, so remarkable for its wide bed, scanty streams, and magnificent bridges, on which native and foreign wits long delighted to exercise their pleasantry.[2] The scholar having given an account of his travels and studies in Italy, the master, in his turn, offers his advice in the shape of remarks which embrace a cursory history of art. Here amongst many stories, sufficiently tedious, from Athenæus and Pliny, are some curious anecdotes of the artists and patrons of art at the courts of the Austrian Kings of Spain. Miracles and legends are also related, when occasion serves, with great unction; and Carducho displays his orthodoxy by descanting with as firm

1 "Dialogos de la Pintura, su defensa, origen, essencia, definicion, mo-"dos y diferencias. Por Vincencio Carducho, de la ilustre academia de "la nobilissima cindad de Florencia, Pintor de su Magestad Catolica. "4to. Madrid 1633." With engraved title, 8 leaves of licenses and commendatory verses, 229 leaves of matter—paged only on one side and including 9 plates—and 12 leaves of index. The work is no less rare than curious.

2 For examples of this, see the amusing "Relation de Madrid," p. 3,—forming part of the "Voyage d'Espagne. 12mo. Cologne 1667," by Aarsens de Sommerdyck.

a faith and as keen a relish on St. Luke's paintings corrected by angels, as on the pictures of Rafael and the marbles of Michael Angelo. The dialogues are followed by an appendix, consisting of papers written by various literary men of the day, amongst whom were Lope de Vega and Don Juan de Juaregui, against the tax on pictures, a fiscal question, which the writers seek to enliven by telling all they know about art, and by narrating a number of anecdotes, some of which are more curious than appropriate. Thus Master Josef de Valdevielso gives a history of painting, beginning from the beginning of the world, and describes a miraculous "Crucifixion," in the Cathedral of Toledo, painted by angelic hands, and so feelingly and skilfully executed, that in beholding it "hearts became eyes, and eyes tears."[1] The courtly Jauregui likewise seeks to relieve the studio from the visits of the tax-gatherer, by relating how Lazarus, a monkish-painter, continued to produce pictures, by divine aid, after his hands had been burned off by the image-hating Emperor Theophilus.[2] Carducho himself resisted the obnoxious tax, with great energy before the Tribunals, obtaining Royal decrees, in 1633, for its remission in cases where artists sold their own works,[3] and in 1637 for its total repeal.

*Appendix.*

[1] Dialogos, fols. 179, 181. See also chap. i., p. 26.
[2] Ib., fol. 198. [3] Dial., fol. 229.

*Last work and death.*

The last work of this able and indefatigable artist was a "St. Jerome," painted for a chapel at Alcala de Henares, which he left unfinished, and to which another hand added this inscription:—"*Vincencius Carducho hic vitam non opus finit*, "1638." Dying in that year, the sixtieth of his age, he was buried at Madrid, in the convent-chapel of the Franciscans, of the third order, where it had been his wont to perform his devotions with great frequency and fervency. He was a painter of very versatile genius, and treated many kinds of subjects with success; he had a good knowledge both of anatomy and colouring, and likewise, as we have already remarked, great fecundity of invention. The Queen of Spain's gallery possesses three good specimens of his powers of dealing with events of profane history in the pictures of the "Relief of Con-"stance,"[1] and the "Taking of Rheinfeldt," by the Duke of Feria,[2] and Don Gonzalo de Cordoba's "Victory at Florus[3] in 1622," works once in the saloons of Buenretiro, and of considerable merit, although their effect is injured by their proximity to the matchless military pictures of Velasquez. The colossal study of a "Man's "head,"[4] on a canvas about eight feet square, is a spirited caprice, and very effective when viewed from the end of the corridor. The chalk sketches of Carducho, were much esteemed by collectors;

*Style.*

*Pictures of secular history.*

1 Catalogo, No. 33. 2 Ib., No. 286.
3 Ib., No. 262. 4 Ib., No. 1625.

and Cean Bermudez possessed two etchings by him, representing the "Death of Abel," and a "Penitent Saint." His friend, Lope de Vega, composed the following sonnet in his praise:—

*Sonnet by Lope de Vega.*

Si Aténas tus pinceles conociera,
¡Que poca gloria diera á Apolodoro,
Ni en pario mármol ilustrara el oro
El nombre á Zeuxîs, que á tus obras diera!
Parrhasio en la palestra se rindiera
Como en el grave estilo Metrodoro;
Ni pluma se atreviera á tu decoro,
Solo pintarte tu pincel pudiera.
Bien pueden tus colores alabarse,
Y el arte de tu ingenio peregrino,
Quanto puede imitar docta cultura:
Que si el cielo quisiera retratarse,
Solo fiara á tu pincel divino
La inmensa perfeccion de su hermosura.

At Athens had thy pencil's pow'r been known
Apollodorus sure had lack'd his fame,
Thou had'st eclips'd e'en mighty Zeuxis' name
In golden letters writ on Parian stone,
Parrhasius in artistic strife o'erthrown,
And lofty Metrodorus put to shame;
Pens scarce had dar'd thy glory to proclaim,
No brush achiev'd to paint thee, but thine own.
Thy foreign skill in colours bright display'd,
For which sage culture long hath toil'd and striven,
Thy best and fittest praises doth express;
And were it Heaven's high will to be pourtray'd,
To thy sole pencil's art divine were given
The immense perfection of its loveliness.

Our portrait of Carducho, is taken from the picture in the Louvre.[1]

*Eugenio Caxes.*

Eugenio Caxes, son and scholar of Patricio Caxes, one of the Italian painters of Philip II., was born at Madrid in 1577. In his twenty-second year he married the daughter of Juan Manzano, chief carpenter at the Escorial, who had lately been killed by a fall from a scaffolding, and received 1000 reals, as a wedding-gift, from the King. He was employed with his father by Philip III. at the Pardo, where he executed, in the King's audience chamber, the stucco work of the ceiling, on which he also painted, with good effect, the "Judgment of Solo-"mon," and a variety of allegorical figures and landscapes. In 1612 he was appointed one of the King's painters, with an annual salary of 50,000 maravedis, besides the price of his works; and he painted several pictures on sacred subjects for the convents of Mercy and of St. Francis, and for the church of Sta. Cruz at Madrid. With Vincencio Carducho he painted in 1615 the frescos already mentioned,[2] in the Cathedral of Toledo, and in 1618 the pictures of the high altar of the Jeronymites' church at Guadalupe. For the Cathedral of Toledo he likewise executed several independent works, amongst which was

*Works at the Pardo,*

*Madrid,*

*and Toledo.*

1 Gal. Espagn. No. 454. The catalogue calls it the portrait of Bartolomeo Carducho, by himself, an error which is sufficiently corrected by the title of the book on the table, which was not published till twenty-five years after Bartolomeo's death.

2 See p. 419.

an "Adoration of the Magi," in competition with a "Nativity" by the Valencian Orrente. In the reign of Philip IV. he painted, in the Alcazar at Madrid, the "History of Agamemnon," for which he was paid, in 1631, 11,000 reals. He died at Madrid in 1642, leaving behind him a considerable reputation as a colourist and draughtsman, and as an assertor of the rights of his order, in the struggle maintained by Carducho and others with the tax-gatherers. His sketches in chalk and Indian ink were highly valued by collectors, for their spirit and correctness; and one of these, a design for a picture of "St. Elizabeth, Queen of Portu-gal," executed for the church of St. Anthony of the Portuguese, at Madrid, was in the collection of Cean Bermudez. The only work of Eugenio Caxes in the Queen of Spain's gallery is a large composition, once in the palace of Buenretiro, representing the "Repulse of the English under Leicester, at Cadiz, in 1625,"[1] and executed with considerable vigour of design and colouring; in the foreground the gouty and valiant governor, Don Fernando Giron, seated in a chair, gives his orders, with due Castilian gravity, to Diego Ruiz and other commanders, while in the distance the foe is seen debarking on the shores of the bay.

*Death and character.*

Juan Bautista Mayno, of the order of Saint Dominic, born in 1569, was one of the best

*Fr. J. B. Mayno.*

[1] Catalogo, No. 151.

scholars of El Greco, at Toledo. In 1611, he had acquired sufficient reputation to be employed by the Chapter to paint for the new sacristy of the Cathedral, on a canvas thirteen or fourteen feet high, the history of "St. Ildefonso," a work which was, however, never executed, and for which was probably substituted the "Crucifixion "of Christ," painted in the same year by Mayno, for the cloister. Assuming the Dominican habit, at Toledo, in the convent of St. Peter-Martyr, he executed for that house a number of pictures, amongst which Palomino and Cean Bermudez praise a "St. Peter weeping," and four pieces on the Life of Christ, in the high altar of the church. He was afterwards invited to Court, and appointed drawing-master to the heir-apparent, who, as King Philip IV., became one of the warmest lovers of art who ever filled a throne. The rest of his life was spent about the person of this prince, with whom he became a great favourite, and whose son, Don Balthasar Carlos, Prince of Asturias, he likewise instructed in drawing. In the artistic annals of the next reign; we shall find him introducing Alonso Cano to the royal notice, and generously exerting his influence at Court in favour of others of his brethren of the pencil. For the great hall of the palace of Buenretiro, he painted a picture of the "Capture of Brazil, by Don "Fadrique de Toledo," and for the theatre, an allegorical composition, representing the

*Becomes monk.*

*Goes to Court.*

*Works in the Palaces.*

"Reduction of a revolted province in Flanders." Of these, the latter is now in the Royal Museum, at Madrid.[1] In the foreground of the picture stands Philip IV., crowned with laurel by Minerva, and attended by his minister, Olivarez; in the distance, a general displays the king's portrait to an admiring throng, and at the royal feet, by a daring fiction, Heresy and Rebellion lie vanquished, and kissing the dust. In this picture, which Palomino overpraises, as "truly stupendous and amazing,"[2] the heads are well painted, but the attitudes are constrained, and the colouring is rather sombre than rich, although Cean Bermudez reckons Mayno to have been an imitator of Paul Veronese. In Lope de Vega's "Laurel de Apolo,"[3] an honourable place amongst painters is assigned to—

*Praised by Lope de Vega.*

"Juan Bautista Mayno
A quien el arte debe
Aquella accion que las figuras mueve."

He died in 1649, in the College of St. Thomas, at Madrid.

*B. Gonzalez.*

Bartolomé Gonzalez was born at Valladolid, in 1564, and studied painting at Madrid, in the school of Patricio Caxes, where he learned to draw and compose with correctness and grace, and acquired a style of colouring which, in Castile, was considered brilliant. In 1608, he

1 Catálogo, No. 27.
2 "Cosa verdaderamente estupenda y maravillosa."—Pal. tom. iii., p. 456.
3 Silva, ix.

was first employed by the King, at the Pardo, and afterwards was sent, on the royal service, to Burgos, Valladolid, Lerma, and the Escorial; but he was not named painter-in-ordinary till 1617, when he succeeded to the place and salary of Fabrizio Castello.[1] The highest evidence of his merits now remaining, is perhaps the fact that the great Andalusian painter, Juan de las Roelas, was an unsuccessful candidate for this appointment, although recommended by the Board of Works and Woods. He painted several pictures on devotional subjects for King's College, at Alcalà, and the Franciscan and Recolete convent at Madrid, and for the palaces many excellent portraits of the Queen and Infantas; and other personages, none of which, however, are to be found in the present Royal gallery.

*B. de Cardenas.*

Bartolomé de Cardenas was a native of Portugal, and born in 1547. Coming to Madrid he entered the school of Alonso Sanchez Coello.

*Works at Madrid,*

For the convent of Atocha, without the walls of that city,[2] he painted in the cloister a variety of passages from the life of St. Dominic, in which he was assisted by Juan de Chirinos, a Madrilenian painter, born in 1564, and supposed to have been a pupil of El Greco; but time and damp had reduced these frescos to ruins before the days of Cean Bermudez.

*at Valladolid,*

In 1601, the Duke of Lerma invited Cardenas to Court at Valladolid, and employed him to paint, for the high altar of

1 Chap. iv., p. 193. 2 Chap. vi., p. 374.

the conventual church of St. Paul, four pictures of the "Nativity," the "Calling of the Apostles," and the "Conversion of the patron Saint." He also painted, for the great cloister of the same splendid convent, a number of religious subjects, in one of which he introduced his own portrait; for the choir, an immense picture, forty feet square, of the "Glory of Heaven;" a "Last Supper," for the refectory; and other works for various chapels. The "Glory," for which the painter found the materials and the frame, may be considered as a gift to the convent; for it was ordered and paid for by the Sacristan, with a sum of 2,528 reals, hardly sufficient to defray the first expenses, which he had collected from his friends.[1] The Minim friars of Valladolid employed him to paint for their grotto-chapel the "Jubilee of the Porciuncula," an annual feast held on the 1st of August, in honour of the cavern in Mount Alverno, where Christ and the Virgin visited St. Francis of Assisi, the founder of the order, where the briars with which that holy anchorite scourged himself blossomed with miraculous roses, and whither he retired in his old age to die. Most of the convents of his order possessed a chapel fitted up to represent this holy cavern, where the prayers of the pious were rewarded with peculiar indulgences.[2] In 1606, Cardenas followed the Court to Madrid,

*Jubilee of the Porciuncula.*

[1] Bosarte, Viage, p. 137.

[2] Villegas: Flos Sanctorum, p. 476, and Hand-book, p. 771.

where he died the same year. The Museum at Valladolid contains several of his pictures, representing passages from the lives of Our Lord and St. Dominic.[1] Cean Bermudez commends him for his skilful drawing and anatomy, his fine draperies and agreeable colouring.[2] He left a son, Juan, who flourished at Valladolid about 1620, as a painter of fruits and flowers.

*J. de Cardenas.*

*F. de Liano.*

Felipe de Liaño was a native of Madrid, and a scholar of Sanchez Coello. The beauty of his small portraits in oil, obtained for him the name of the "little Titian," *(el pequeño Ticiano)*; and he is said to have been employed so early as 1584, to paint the portrait of the great Marquess of Santa Cruz, for the Emperor Rodolph II. Some old Italian engravings of figures and costumes, signed "*Teodoro Felipe Liagno*," led Cean Bermudez to suspect that he had visited Italy, and practised his art there. He died at Madrid, in 1625, when his friend Lope de Vega wrote the following epitaph for his tomb:—

*Epitaph by Lope de Vega.*

Yo soy el segundo Apéles
En color, arte y destreza,
Matóme naturaleza
Porque le hurté los pinceles:
Que le dí tanto cuidado
Que si hombres no pude hacer
Imitando hice creer
Que era vivo lo pintado.

[1] Compendio Historico, pp. 53, 55, 63.

[2] Portuguese Machado, with national partiality, pitches his note of praise in a still higher key, and not only calls him "correcto no desenho, "nas roupas grandioso," but says that he "compunha commuito espirito, "e coloria com perfeição." Vidas dos Pintores, p. 70.

I am the new Apelles
In colour, art, and skill,
Me did dame Nature kill
Of my fine pencil jealous,
That so with her did strive,
And the men of her creation;
That its cunning imitation
Of the living seem'd alive.[1]

*P. de las Cuevas.*

Pedro de las Cuevas was born at Madrid, in 1568. The name of his instructor in painting is unknown; and of his own works, which were chiefly executed for private persons,[2] few have been preserved; but his memory is embalmed in the fame of many of the scholars who resorted to his dwelling in the Foundling Hospital, at Madrid, in which establishment he held the office of drawing-master. Amongst these, were Juan Carreño, Antonio Pereda, his own son Eugenio, and Francisco Camilo, son, by a previous marriage, of his wife Clara Perez, who became eminent amongst the artists of the next reign. He died

*Scholars*

[1] Cowley, writing fifteen years later, expressed the same thought in his poem on the death of Vandyck; (Works, vol. i., p. 13, 3 vols., 8vo., London 1707.)

" His pieces so with their live objects strive,
That both or pictures seem, or both alive;
Nature herself amazed doth doubting stand,
Which is her own and which the painter's hand."

Perhaps both the Castilian and the English poet were indebted for the idea to the great epigrammatist of ancient Iberia, who sings thus of the picture of the lap-dog Issa. (Martial. Epig. Lib. i. Ep. 110.)

" Issam denique pone cum tabellâ
Aut utramque putabis esse veram
Aut utramque putabis esse pictam."

[2] Palomino, tom. iii., p. 436.

at Madrid, in 1635, partly, it is said, of chagrin at not obtaining the post of painter to the king.

*Fr. J. Sanchez Cotan.*

Of the Castilian painters, not connected with the Court, Juan Sanchez Cotan was one of the most famous. He was the son of Bartolomé Sanchez Cotan and Anna de Quiñones, and was born in 1561, at Alcazar de San Juan, a town on the northern border of La Mancha. An inclination for painting, led him at an early age to Toledo, and the school of Blas del Prado, where he became distinguished for his skill in painting flowers and other subjects of still life. Of his works in this style, the National Museum, at Madrid, possesses an excellent specimen in a "*bodegon*,"[1] of which the principal object is a huge "*cardo*," or garden-thistle, much esteemed in Spain, lying on a table amongst parsnips and radishes; above, hang a cluster of rough-skinned citrons with their leaves; a bunch of rosy apples, each suspended by a single white thread; a brace of partridges, and two small birds; all as fresh as if newly brought from the garden and the stubble-field. It is signed, *Jn°. Sanchez Cotan, f.* 1602.

*Paints from still life.*

*Becomes a Carthusian at Paular.*

Nothing more is recorded of him till his forty-third year, when his retired habits and devout disposition led him to the fold of St. Bruno, which he entered at the Chartreuse of Paular, on the 8th of September, 1604. This step, says Cean Bermudez, greatly aided his progress both in virtue and in painting; and, like other holy

[1] Chap. i. p. 33.

artists, he found in prayer his best inspiration. For the chapels, chapter-room, and cloisters of the convent he executed many works, amongst which were pictures representing "Our Lady of "Anguishes with the dead Saviour in her arms;" the "Virgin," in other circumstances of her life; and the "Passion." He likewise painted for his fellow monks a number of pictures of the Blessed Mary, generally within flower-garlands, and exquisitely finished, with which they adorned their private oratories. About 1612, he re-visited his native town and Toledo, for the purpose of adjusting certain family quarrels. His nephews, Alonso and Damian Sanchez Cotan, sculptors of some repute at Toledo, had married their sister to Ignacio Escucha, an artist of the same profession, whose roving habits and inconstant affections, were the cause of domestic troubles. But the mediation of the good uncle seems to have failed, for Escucha soon after left his wife, and crossed the ocean to seek his fortunes at Santa Fè de Bogota.

*Visit to Alcazar de S. Juan, and Toledo.*

From Paular, Fray Juan was translated to the royal Chartreuse of Granada, the richest and most magnificent monastery of the city,[1] seated on an eminence without the walls, embosomed in mulberry-groves, and over-looking the blooming Vega. There he executed, between 1615 and 1617, many of his best works; for the

*Removed to Chartreuse of Granada.*

*Works.*

[1] The building cost 100,000 ducats, and its revenue of 8,000 had only twenty-four friars to maintain. Fº. Bermudez de Pedraza. Antiguedad y Excelencias de Granada; 4to., Madrid 1608: fol. 115.

principal chapel he painted four pictures of the "Passion;" and, for the smaller cloister, a series of scenes from the life of St. Bruno, and from the persecution of the Carthusians in England, an event of which the Spanish brethren loved to keep their devout and vindictive countrymen in mind. In the chapel of the Apostles, he likewise painted an architectural altar-piece, of admirable execution, and with all the appearance of relief; and in the Refectory, a "Crucifixion," on the cross of which, says Palomino, birds frequently attempted to perch,[1] and which at first sight, the keen-eyed Cean Bermudez himself mistook for a piece of sculpture. His reputation as a painter stood so high, that Vincencio Carducho, struck with the beauty of his pictures at Paular, travelled from Madrid to Granada, on purpose to visit him; when he is said to have recognised him amongst the white-robed fraternity, by detecting in the expression of his countenance a certain affinity to the spirit of his works. According to Cean Bermudez, the court-painter did not disdain to borrow some hints from Cotan's pictures of Bruno and his order, for his own grand series of compositions on the

*Visited by V. Carducho.*

[1] Palomino, tom. iii. p. 432. Don Juan de Juaregui tells of a more fatal bird-snare, "a cornice so skilfully painted," says he, "over a certain "fountain at Rome, that birds, trying to alight on it, frequently fell into "the water beneath." He likewise relates, that the Duke of Sessa, Spanish Ambassador to the Pope, refused to believe that certain ornaments, painted by Annibal Caracci on a ceiling of the Farnese palace were not in relief, until he had touched them with a lance.—"Memorial," appended to Carducho's "Dialogos," fol. 199. See also, chap. vi., p. 328.

same subject, which he was then about to execute for the monks of Paular.

*Various talents,*

To his talent for painting, Fray Juan added some knowledge of mechanics; and he was wont to keep in repair the ornaments of the sacristy, and the clocks and water-pipes of the convent; and to make alarums for the cells, an art in which he may perhaps have been instructed by Martin Galindez, his fellow-monk at Paular.[1]

*amiable disposition,*

These various accomplishments, his amiable manners, and his unselfish disposition, made him a great favourite in the establishment; and his cell the general resort of his members, a fact which seems to imply that the discipline of Bruno had relaxed somewhat of its sternness beneath the sun of the south, and in the delicious garden of Andalusia.

*and piety.*

Nevertheless, Fray Juan at his death, which took place at Granada in 1627, was reckoned "one of the most venerable monks, as well as one of the best painters of Spain;" "he had preserved," says Palomino, "his bap-" "tismal grace, and virgin-purity;" his brethren were wont to call him "the holy friar Juan;" and they had a tradition that, whilst he was engaged on a picture of St. Ildefonso, receiving the miraculous chasuble from the hands of the Virgin, the Queen of Heaven herself had appeared to him and honoured him with a sitting.[2]

*The Virgin one of his sitters.*

*L. Tristan.*

Luis Tristan was born in 1586, in the neighbourhood of Toledo; and entering the school

[1] Chap. v., p. 291.

[2] Palomino, tom. iii., p. 433.

of El Greco, in that city, he early became remarkable for the genius which he displayed for painting. Eschewing the evil and choosing the good in his eccentric master's style, his works commended themselves to the taste of El Greco, who preferred him to all his other disciples, and frequently handed over to him, commissions which he himself was not disposed to undertake. One of these was a "Last "Supper," for the refectory of the Jeronymite monastery of La Sisla, at Toledo, a work which Tristan finished to the full satisfaction of the fathers. But the price which he demanded, 200 ducats, seeming exorbitant to these frugal monks, they referred the matter to the decision of El Greco. The old master being somewhat infirm, took coach and repaired to the convent; and having examined the picture with great attention, he turned to his scholar, and shaking his crutch over his head, called him rogue, and a disgrace to his profession. Here the Jeronymites interposed, excusing Tristan on account of his youth and inexperience, and his willingness to submit to the award of his master. "Indeed," said the painter of the "Burial of Orgaz," "he is quite a novice, "for he has asked only 200 ducats for a paint- "ing worth 500; let it therefore be rolled up "and carried to my house." Confounded by this unlooked-for proposal, and by the unexpected turn which the arbitration had taken, the friars

*Works.*

*Anecdote of El Greco.*

were glad to agree with the young artist on his own terms.

*Pictures at Yepes.*

In 1616, the thirtieth year of his age, Tristan painted the works which are generally esteemed his master-pieces; a series of pictures for the church of Yepes,[1] an ancient town, pleasantly situated on the table land between Ocaña and Toledo, amidst corn-fields and olives, and vine-yards of which the white wine is famous amongst the harsh vintages of Castile. Although the French bugles often sounded within hearing of its walls, this huge Greco-Romano church still stands entire, with its heavy towers, and its rich internal decorations. The retablo of the high altar is an elegant structure of the four orders, richly gilt, and adorned with wooden statues; and in each of three of its stories are placed two large compositions of Tristan, illustrating passages in the life of the Saviour. Of these the lower pair are the "Adoration of the "Shepherds," an excellent picture, full of life, and rich colour—and the "Adoration of the "Kings;" the second, "Christ at the column," and "Christ bearing his cross," in which the

[1] Yepes is one of the many towns of Spain unapproachable by wheeled carriage above the degree of a bullock-cart; it is 7 leagues distant from Toledo, 2 from Ocaña, and about 2½ from Aranjuez; I visited it, by making an agreeable digression from the road, in riding from Aranjuez to Toledo. It is a picturesque old town, with walls, towered gates, and a quaint, antique market-place, of which the church forms one side, and the other three, are bounded by houses resting on wooden arcades. At a corner of this *plaza* stands the little Posada del Sol, which deserves honourable mention for its un-Castilian neatness and cleanliness.

head of the Redeemer is not unworthy of Morales; but the handkerchief held by St. Veronica, and bearing the stamp of the divine countenance, produces an unpleasing effect; and the third, the "Resurrection" and "Ascension" of our Lord. Besides these, the altar contains eight half-length pictures, by Tristan, of various saints, of which St. Sebastian is, perhaps, the best; but the effect of all is injured by the small size of their frames; and on the pillars of the aisle, nearest to the high altar, hang two "mitred saints," which, perhaps, are the work of the same pencil. These paintings are fine monuments of the genius of Tristan; and they afford evidence of the excellent judgment with which he imitated the rich tones and bold handling of his master's better manner, and avoided the hard unblending streaks of colour, the narrow gleams of light, and the blue unhealthy flesh tints of his more extravagant productions.[1] Their effect is, however, marred by the coarseness of his female heads; his Blessed Virgin by no means deserved to be hymned, as—

*Tristan's women usually coarse.*

"Virgo gloriosa,
Super omnes speciosa;"[2]

nor will any of his women bear comparison with the creations of El Greco and El Mudo, with whom, in other respects, Tristan may rank as an equal. These masters, however, be it

[1] Chap. v., p. 285.

[2] Hymn of the Roman Church—"Ave Regina Cœlorum."

remembered, had studied in the classical galleries, and amongst the lovely models of Italy; while Tristan seems never to have crossed the Sierra Morena, or to have known other types of female beauty than what he found amongst the brown dames of Gothic Toledo. Had the faces of his virgins and saintly women been chosen from beneath the mantillas of Seville or Cadiz, his pictures would have ranked amongst the most charming efforts of the Spanish pencil.

*Portrait of Card. Archbp. Sandoval.*

In 1619, he painted, for the winter chapter-room of the Cathedral, the portrait of Cardinal Sandoval, Archbishop of Toledo, one of the best in that interesting series. The countenance of the prelate is grave and venerable; his grizzled beard is painted to a hair; in his hand he holds the double crozier belonging to his rank, being the first of the Archbishops so represented; he is attired in a rich robe and a jewelled mitre; and over his gloves he wears several splendid rings of ruby and emerald. Tristan has united in this portrait the elaborate execution of Sanchez Coello, with much of the spirit of Titian.

*Other works.*

For the convents of Toledo and Madrid, and for private families, he painted many fine works; amongst which Cean Bermudez mentions, with high praise, three large pictures, "the Holy "Trinity," in his own collection, and "Moses "striking the rock," and "Our Lord disputing "with the Doctors," in the possession of Don Nicolas de Vargas, and Don Pedro Roca. He

died at Toledo in 1640, leaving a great name behind him, if "*laudari laudatis*" be the highest kind of reputation; for Velasquez, in his early pictures, closely imitated his style, and regarded his genius with admiration after, as well as before, his journey to Italy.

*J. de Haro.*

Of Juan de Haro nothing is known, excepting that he was engaged, in 1604, to paint, with Luis de Carbajal and Pantoja de la Cruz, the altar-pieces for the church of the Augustines' College, founded by Cardinal Quiroga, in the town of Madrigal. Amongst these, in a side-altar, was a "St. Thomas of Villanueva," signed by Haro, not inferior, says Cean Bermudez, in drawing, composition, and colouring, to the paintings of his famous companions, and some other pictures, in other parts of the church, which appeared to be by the same hand.

*Sculpture. G. Hernandez.*

The fame of Castilian sculpture was maintained in this reign by Gregorio Hernandez, in whom Valladolid found an able successor to Juan de Juni. He was born in Galicia, according to some accounts, at Pontevedra, in 1566, and coming to Valladolid to study sculpture and architecture, he seems never to have quitted that city, except on occasion of a visit to Vittoria, in 1624. The name of his master is unknown; but there is little reason to doubt that he frequented the studio, and was influenced by the genius of Juni. No artist was ever more amply employed; orders poured in from all parts for

*Works.*

retablos and statuary, more than he was able to execute, notwithstanding his unwearied industry; and his works were to be found in most of the principal churches and convents of Valladolid, and in many others at Santiago, Vittoria, Rioseco, Sahagun, Zamora, Medina del Campo, Tudela, Plasencia, Salamanca, Truxillo, Avila, and Madrid. One of his finest statues was the "Mater Dolorosa," carved for the church of the Cross at Valladolid, and placed at the foot of an antique "Crucifixion." The robe of this Virgin was red, and her mantle, with which her head was partly covered, blue; seated on a stone, she extended her arms and lifted her streaming eyes to heaven, while a sword, the emblem of her sorrow, quivered in her bosom. The beautiful head, and the whole figure lost in grief, breathed the very poetry of woe, and embodied for the eye of taste, as well as for the unlettered peasant, the noble strains in which the Roman Church sings the sorrows of the Virgin:—

*"Mater Dolorosa," for the church "de la Cruz," at Valladolid.*

"Stabat Mater dolorosa
Juxta Crucem lacrymosa,
Dum pendebat filius,
Cujus animam gementem
Contristatam et dolentem
Pertransivit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!
Quæ mœrebat, et dolebat
Pia Mater dum videbat
Nati pœnas inclyti."[1]

[1] Hymn for the feast of the "Seven Sorrows of the Blessed Virgin."

This fine carving had suffered greatly from restoration and repainting, before the time of Bosarte.[1]

*"Crucifixion,"* For the church of San Benito el Real, Hernandez carved a "Crucifixion," "alone sufficient for his fame,"[2] and for the church of

*"Conception,"* St. Francis, a lovely "Virgin of the Conception," of life-size, wearing the usual blue mantle and white robe, and standing on a globe, around

*"Virgin and dead Christ,"* which was twined the serpent.[3] His "Virgin with the dead body of Our Lord," in the church of the Anguishes, was likewise a noble piece of sculpture, the subject of which he several

*and other statues.* times repeated for other temples.[4] "Our Lord at Gethsemane," "Sta. Veronica," "St. Mary Magdalene," "St. John," and "Simon the Cyrenian," were also represented by his chisel, sometimes for the purpose of being carried in

*"Baptism of Our Lord."* processions. His large bas-relief or medallion of the "Baptism of Our Lord," executed for the Carmelites of Valladolid, is now a gem of the Museum;[5] the figures and attitudes of the Saviour kneeling, and of the Baptist pouring water on his head, are singularly graceful; the colouring is good; and the work is perhaps one of the finest efforts of Spanish sculpture.

*Works of architecture.* Amongst his more important architectural works, were the high altar of the church of San Miguel, at Vittoria, executed in 1624, and that

[1] Bosarte. Viage, p. 200. [2] Ib., p. 201.
[3] Ib., p. 202. [4] Ib., p. 203. [5] Compendio Historico, p. 80.

of the Cathedral of Plasencia in 1629; they bore a general resemblance to similar works designed by Becerra[1] and Juni,[2] consisting of several stories, of different orders, and adorned with bas-reliefs and statues. Many of his carvings exist in the Museum of Valladolid, where, like much of the ecclesiastical spoil there collected, being diverted from their proper uses, they show far less nobly than in their native chapels. He is called by Bosarte, "the sculptor of religion;"[3] his style is graceful and tender, and his works are full of devotional feeling; and seem to have been executed under the influence of the same pious inspiration which warmed the fancy of Juni, and guided the pencil of Factor.

*Style.*

Hernandez was a man of devout life, and much addicted to acts of self-mortification and works of charity, amongst which, that of providing decent burial for the poor, was the most frequent. Dying in 1636, his body was embalmed and interred, according to his last testament, in the monastery of Carmen, where his portrait long hung in the principal chapel, and represented him as a man with small features and a pleasing expression, a thin face and little hair, and large wart near his nose, and wearing the starched ruff of the day.[4] He left a widow, Maria Perez, and a daughter, Damiana, married to Juan Francisco Hibarne, one of his ablest disciples, and assistants.

*Character.*

*Death.*

*Portrait.*

*J. F. Hibarne.*

1 Chap. v., p. 248.
2 Ib., p. 300.
3 Bosarte; Viage, p. 192.
4 Ib., p. 193.

*House of Juni and Hernandez*

The last twenty years of his life was spent, and many of his best works executed, in the house which once belonged to Juni, and which he bought from that artist's daughter in 1616.[1] It stood in the Campo Grande, at the corner of the little street of San Luis; the arched doorway was of stone, and the walls of earth, resting on a few courses of masonry; the court-yard within, had no arcade; and the apartments were of the plainest construction. When Bosarte visited the spot in 1804, no relic remained of the original occupants, except, perhaps, the massive doors studded with heavy nails; the house was inhabited by a stone-mason; and the studio of the religious sculptors—where so many graceful virgins and fair angelic shapes had had their being—was turned into a spirit-shop.[2]

*Arragon. G. Cosida.*

Arragon produced no artist during this reign worthy of notice, but Geronimo Cosida, a painter who flourished at Zaragoza early in the seventeenth century, under the patronage of the Archbishop Don Fernando de Arragon. He was a man of family, and the possessor of a large estate, in lands and houses, which descended to his daughter; and he excelled in painting architectural decorations, in which he probably followed in the footsteps of Pelegret and Cuevas.[3] His invention, says Cean Bermudez, was fertile, and his colouring soft and agreeable; but not so

1 Chap. v., p. 301. 2 Bosarte, Viage, p. 196.
3 Chap. iii. pp. 150, 151.

his disposition, for his disciples found his treatment harsh and insupportable.

Moving southwards to Andalusia, we there observe, how *Andalusia.*

> " —rising art in nice gradation moves,
> Toil builds on toil, and age on age improves." [1]

Juan de las Roelas was born at Seville, about 1558 or 1560, of an illustrious family, which counted amongst its members the Admiral de las Roelas, who, according to Cean Bermudez, may perhaps have been his father. From the evidence of his works, it is probable that he studied painting in Italy; his style bears a considerable resemblance to that of Tintoretto; and as that master lived till 1594, there is no chronological reason against the supposition he was one of his disciples at Venice. He had received a university education, probably at Seville, and had proceeded to the degree of licentiate, by which title he was known when he received the appointment, in 1603, to a prebendal stall in the chapel, afterwards the collegiate church, of Olivarez, a town four leagues north-west from Seville. For one of his fellow prebendaries, Alonso Martin Tentor, he soon afterwards painted four pictures on the life of the Blessed Virgin, which Tentor, at his death, bequeathed to the church. From the archives of Olivarez, it appears that Roelas had no share in the division of the church-rents from 1607 to 1624, in consequence of his non-residence, *J. de las Roelas.*

[1] Collins; Epistle to Sir T. Hanmer, v. 14.

he having spent these years at Seville and Madrid. In 1616, he was a candidate for the post of painter to the King, and was recommended to the royal favour by the Board of Works and Woods, as "the son of an old servant of the Crown," and as "a virtuous man and good painter." The place, however, was conferred on B. Gonzalez,[1] to the disadvantage of the royal galleries. He continued to reside at Madrid for a few years, painting for the churches and convents, and afterwards at Seville, till 1624, when he returned to Olivarez on his promotion to a canonry, and died there on the 23rd of April, 1625. His pious life did honour to the cloth he wore and the art he professed: he was a man of benevolent nature, and gave much in alms; nor would he refuse paint for the poor who had no money to pay him for his labour.[2]

*"El Transito de S. Isidoro."*

The finest work of Roelas, is the great altar-piece in the church of St. Isidore at Seville, representing the death, or, as it is called, the "Transit" of that saint. Isidore was Archbishop of Seville in the Gothic days, from 600 to 636, and the "encyclopædist of his age;"[3] whose persuasive eloquence was said, like that of St. Ambrose, to have been foretold in his infancy, by a swarm of bees issuing from his mouth, and whose "Origenes" still remain a mine of curious lore, and a monument of his genius and industry. After a long and laborious life, in which he fought stoutly

1 See p. 432. 2 Palomino, tom. iii. p. 422. 3 Hand-book, p. 31.

against the Arian heresy, and predicted the downfall of the Gothic monarchy, finding his end approaching, he caused two of his suffragans to carry him from his palace in Seville to the church of San Vicente, and there having received the sacrament at their hands, he divided his substance amongst the poor, asked forgiveness of all, present or absent, whom he had injured or offended, exhorted his flock to brotherly love and steadfastness in the faith, and giving them his parting blessing, resigned his soul to God, at the foot of the altar.[1] This touching scene forms the subject of the picture; clad in pontifical robes and a dark mantle, the prelate kneels in the foreground, expiring in the arms of a group of venerable priests, whose snowy heads and beards, are finely relieved by the youthful bloom of two beautiful children of the choir, who kneel beside them; the background is filled up with the far-receding aisle of the church, some altars, and a multitude of sorrowing people. At the top of the picture, in a blaze of light, are seen Our Lord and the Virgin, enthroned on clouds, and holding in their hands—the first, a golden crown, and the second, a chaplet of flowers; near them hovers a band of angels, two of whom are making music with celestial guitars. For majesty of design, depth of feeling, richness of colour, and for the various beauty of the heads, and the perfect mastery which the painter has displayed

1 Villegas, Flos Sanctorum, p. 645.

in the use of his materials, this altar-piece may be ranked amongst the greatest productions of the pencil; the noble subject has been treated in a style worthy of itself, and the work, in the opinion of an able English critic, need not shrink from comparison with the "great picture on a similar "subject, Domenichino's St. Jerome."[1]

*Martyrdom of St. Andrew.*

The "Martyrdom of St. Andrew," in the Museum at Seville, is likewise one of the most famous works of Roelas. The apostle is undergoing crucifixion on the usual X-shaped cross, around which stand a number of figures on foot and horseback; above, in the clouds, celestial faces look forth, heavenly musicians warble to their guitars, and a lovely Virgin "smiles and waves her golden hair," to welcome the soul of the martyr to the mansions of the blessed. This picture was originally painted for the chapel of the Flemings, in the college of St. Thomas; it was not completed within the time appointed, and was at last rather hastily finished, for which reasons the college authorities wished to mulct the artist of a part of the stipulated price, 1,000 ducats. He, on the other hand, demanded twice that sum for his labour; and, the dispute becoming serious, and no Sevillian artist being willing to act as umpire, the picture was sent to be valued in Flanders, whence it returned, says Palomino, with an award of 3,000 ducats, which Roelas exacted to the

[1] Foreign Quarterly Review, vol. vii., p. 251.

uttermost maravedi. For the convent of Mercy he painted many pictures, one of which—"St. "Anne teaching the Virgin to read,"—is censured by Pacheco, somewhat hypercritically, because a table is introduced, with sweetmeats and other eatables.

*Works in the University of Seville.*

The chapel of the University of Seville, now the Council-hall and Museum, where the rich tombs of the Riberas and Figueroas, and a few pictures and sculptures are preserved, possesses three fine works of Roelas, which still adorn the altar, for which they were painted when the building was the Jesuits' college. They represent the "Holy Family adored by St. "Ignatius Martyr and St. Ignatius Loyola," the "Nativity," and the "Adoration of the "Shepherds." In the first of these pictures, the black-robed kneeling saints,—in one of whom Roelas is said to have pourtrayed himself,—are admirably-painted studies of the smooth and subtle Jesuit; and in the third, there is a peasant boy with a drum, in the top of which, a rent is so skilfully depicted, as to be often taken for a hole in the canvas itself. To the Nativity, Pacheco, with some justice, takes exception,[1] because the Saviour is represented—in imitation, he says of Bassano—without any covering, a condition in which the most Holy Mother cannot have exposed her new-born babe to the keen air of a mid-winter's night. The Cathedral

[1] Arte de la Pintura, p. 506.

also has a picture, by Roelas, of "Santiago at the "battle of Clavijo," on his usual prancing white war-horse, and hewing down the Saracens, a work highly praised by Cean Bermudez,[1] "for its force, "grandeur, and Titianesque touches," but now in a state of disrepair, which renders criticism impossible. Only a single specimen of his painting is to be found in the Royal gallery of Madrid, a small picture, once in the palace of Aranjuez, of "Moses striking the rock."[2] In the centre of the composition stands a woman, who, deaf to the cries of her thirsty child, drinks eagerly from a gourd, whence the picture has been called "the Calabash." Few, if any, of the compositions of Roelas have been engraved, although they are admirably adapted for that purpose; but had they thus been introduced to general notice, the canon of Olivarez would hold a high place amongst the artists, not only of Andalusia, but of Europe. Great honour is also due to him, as the master of the powerful Zurbaran, whose grand works bear the impress of Roelas's style, and whose name is as widely known as that of any Spanish artist.

*"La Calabaza."*

*F. de Herrera el Viejo.*

Francisco de Herrera, the Elder,—so called to distinguish him from his son of the same name, and likewise a painter,—was born at Seville about 1576. He studied his art under Luis Fernandez, an artist of traditionary reputation,[3] and to such

1 Descripcion de la Cat. de Sevilla, p. 75. 2 Catal. No. 95.
3 Chap. vi., p. 319.

good purpose, that he was the first painter of Andalusia who wholly shook off the timid manner of his countryman, and adopted that free, bold style which was afterwards carried to so high a perfection at Seville. Using brushes of great size and length, and sometimes sketching with burnt sticks instead of chalk, he produced works of great vigour and effect; and, from their novelty, very striking, when compared with the laboured pictures of Vargas and Villegas. His skill and diligence soon made him famous; his pencil was in constant request for church decorations; and his studio the resort of numerous scholars. But his temper was as fiery as his genius, and he was no less remarkable for his intemperate modes of conveying instruction, than for the zeal and "fury" with which he despatched his works. Discouraged by his severity, and terrified by his gusts of passion, his pupils were sometimes lost as soon as gained; Velasquez, the glory of his school, was amongst the deserters; and he was frequently left without a single assistant. There is a tradition, that on these occasions, when business pressed, he used to employ his maid-servant to smear the paints on his canvases with a coarse brush,—he himself shaping the rough masses of colour into figures and draperies, before they were dry.

*Method of painting.*

*Bad temper.*

The art of engraving on bronze, which Herrera sometimes practised, is supposed to have tempted

*Coins false money; takes refuge in*

*the Jesuits' college, and paints "St. Hermengild."*

him to coin false money. His crime being discovered or suspected, he took refuge in the sanctuary of the Jesuits' college, and while there, he employed his time in painting a noble altar-piece for their church, taking for his subject the legend of St. Hermengild, its patron, and one of the favourite saints of Seville. Hermengild was the son and heir of Leovigild, King of the Visigoths, and was converted from the Arian heresy, by the holy Archbishop Leander, brother and predecessor of St. Isidore.[1] For this he was cast into prison by his Arian father, who vainly sent prelates of his own persuasion to convince him of his errors, and finally, to punish his contumacy, an executioner who brained him with an axe on the 13th of April, 586. The site of his dungeon was long esteemed holy ground at Seville; and his cloven skull revered as a relic, first at a convent in Arragon, and afterwards at the Escorial.[2] In Herrera's picture, the Martyr-prince attired in a cuirass of blue steel and a red mantle, and holding a cross in his right hand, is seen ascending to heaven in a flood of yellow glory, amongst a crowd of cherubs, two of whom crown him with a wreath of flowers. Lower down, are two angels bearing the trophies of his triumph,—his prison chain and the axe of martyrdom; and on the ground stand, on the left, St. Isidore, robed and mitred, with his eyes turned to the soaring saint, and his left hand on the head of King

1 Villegas, Flos Sanctorum, p. 460. 2 Ib., p. 642.

Leovigild, who kneels with averted face; and on the right, St. Leander pointing upwards, and looking fondly down on the son of Hermengild, a fair-haired kneeling boy, wearing a crown and royal mantle, and gazing rapturously at his sire. In grandeur of design and skill of composition this noble altar-piece was excelled by few of the thousand pictures which adorned the proud churches of Seville. Little inferior to his contemporary Rubens, in ease and vivacity of touch, and flowery freshness of colour, Herrera has greatly the advantage of the Fleming in the dignity of his figures, and in refinement of expression. The venerable Leander is a fine study of virtuous old age, and "the hoary hair which "is a crown of glory;" the robes of the mitred brethren are gorgeous as those which drape the sumptuous saints of Paul Veronese: and in the free handling and rich brown tones of the picture, we detect the style which gave its happy direction to the genius of Velasquez. "St. Hermengild," now somewhat dimmed by dirt and neglect, hangs in the Museum at Seville. Newly finished in 1624, when Philip IV. came to the city, it immediately fixed his attention, on his visit to the Jesuits' college. Enquiring for the artist, and hearing the offence with which he was charged, he sent for him, remarking that in such a case he himself was both party and judge. The poor coiner of base money, being brought into the royal presence, fell at the young King's feet, and

*Clemency of Philip IV.*

begged for mercy; when Philip granted him a free pardon, saying, "What need of silver and "gold has a man, gifted with abilities like yours? "go,—you are free,—and take care that you do "not get into this scrape again."[1]

*Gets rid of his children.*

Returning home, well pleased with his deliverance, he resumed his old occupations, and also his old surly habits, which became so insupportable, that his children fled from his house, his daughter and his second son robbing him, says Palomino, of 6,000 ducats with which they escaped,—the one to take the veil in a nunnery, and the other to Rome,—where he became an artist of some reputation. Their father continued to reside at Seville, where he painted many works for the churches. Amongst these, one of the most important was, "St. Basilio," a large altar-piece for the church of the same name, which may now be seen, though in a very clouded condition, in the Museum. His "Last Judgment," executed for the church of St. Bernardo, beyond the city walls, still hangs over its original altar, at the northern end of the transept. Although it, too, is dingy with years, it well deserves a visit; at the top of the canvas, appears Our Lord and his attendant angels; and at the bottom, a heavy, uncouth Archangel Michael stands, waving his wings and flaming sword, between the crowds of the righteous and the wicked, who are finely grouped, and form the best part of the picture.

[1] Palomino, tom. iii., p. 467.

For a painting executed under the eye of censors and inquisitors, there is here a considerable display of nudity; and one of the best figures is a beautiful female-sinner, amongst whose fair luxuriant tresses a malignant fiend twists one hand, whilst he slaps her graceful shoulders with the other. For the hall of the archiepiscopal palace, Herrera painted four large compositions, "the "Israelites gathering manna," "Moses striking "the rock," "the Marriage of Cana," and "the "Miracle of loaves and fishes." He also executed a number of works in fresco, for which he does not seem to have understood the art of preparing the plaster, as none of them long survived him, except those on the dome of the church of San Buenaventura. Of one of his frescos, a façade in the convent of Mercy, he executed an engraving.

*Goes to Madrid.*

The flight of his children having relieved him of domestic cares, he removed, in 1650, to Madrid, where he had the pleasure, or perhaps the mortification, of finding his runaway scholar, Velasquez, at the height of his reputation and favour at court. Dying there, in 1656, he was buried in the church of San Gines.

*B. Herrera.*

His brother Bartolomé was also a painter, chiefly of portraits, and flourished at Seville about 1639; and his eldest son, known as Herrera the Red, who died young, painted "*bodegones*," and other fanciful subjects, in a promising style.

*Herrera el Rubio.*

*Style of Herrera the elder.*

Of the artists who had learned their profession solely in Andalusia, Herrera

was, doubtless, the most remarkable who had yet appeared. There was an attractive freedom in the productions of his dashing pencil, which was wanting even in the pictures of Roelas. One of the characteristic peculiarities of his style was the abundance of paint which he laid on, which gave, says Palomino somewhat extravagantly, his figures the appearance of relief.

*A. de Castillo.* Agustin del Castillo was born in 1565, at Seville, where he learned to paint in the school of Luis Fernandez. Settling at Cordoba, he there executed many works, chiefly in fresco, for the convent of St. Paul, and the church of the Hospital of Our Lady of Consolation, none of which have survived; and he also painted the dome crowning the chapel of the high altar, in the church of St. Francis, which was much blackened by smoke and incense, even in the days of Palomino.[1] For the Cathedral of Cadiz, he painted an altar-piece in oil, representing the "Adoration of the Kings." He died at Cordoba, in 1626, leaving a son Antonio, who was his scholar, and obtained some distinction in the next reign.

*J. de Castillo.* Juan del Castillo, the younger brother of Agustin, born in 1584, was likewise a native of Seville and a disciple of Luis Fernandez. For the most part of his life he resided and practised his art at Seville, where his best works were

[1] Pal., tom. iii., p. 420.

painted for the church of Monte Sion. Four of his six large pictures, executed for its high altar, are now in the Museum. These are the "Annunciation," the "Visitation," the "Nativity of Our Lord," the "Adoration of the Kings," and the "Assumption of the Virgin." Somewhat cold in colour, these pictures are likewise defective in drawing, as, for example, in the "Annunciation," which is spoiled by the unnatural and absurd length of the Virgin's right arm; the outlines, especially in the "Kings," are hard; and the compositions have little of the force of Roelas, and the breadth of Herrera. In the "Visitation," however, St. Elizabeth, in yellow drapery and white head-gear, is effective, and recalls the corresponding figure in Rafael's noble delineation of the same subject, now in the Queen of Spain's gallery.[1] The "Assumption," the largest, is likewise the best work in the series; the Blessed Mary, robed in blue, and ascending in a blaze of light, is gracefully drawn; around the open sarcophagus stand the eleven Apostles, in red, blue, and rich olive draperies; their heads are noble in character, and seem to have been partly borrowed from Rafael, with whose works Castillo may have been familiar through the medium of copies or prints. He painted for this Sion church several other pictures, which do not appear in the Museum.

*Visits Granada.*

Visiting Granada, Castillo there painted many

[1] Catalogo, No. 834.

pictures for private persons, of which Palomino commends one, representing a subject sufficiently disagreeable, St. Dominic scourging himself with a piece of chain;[1] and he acquired so high a reputation that, when he returned to Seville, Miguel Cano removed his family thither, in order that his son Alonso, afterwards so famous in art, might pursue the study of painting in his school, where he had for fellow disciples Pedro de Moya and Murillo, the pride of Andalusia. To have been the instructor of two such artists as Cano and Murillo, is an honour which few masters can boast of, and which is sufficient for the immortality of Castillo. Removing to Cadiz, near the close of his life, he died there, in 1640.

*F. Pacheco.*

Francisco Pacheco deserves especial notice, not only as a painter of various genius, but as the second master of Velasquez, and as one of the best historians of Spanish art. He was born at Seville in 1571, of a respectable branch of the noble house of Pacheco, illustrious in very early times, both in arms and letters. His uncle Francisco Pacheco, canon of Seville,[2] seems to have been supreme in the Chapter in all things relating to scholarship and taste; he wrote the inscription for the Giralda[3] on its restoration, and the Latin verses which may still be read beneath Alesio's St. Christopher;[4] he drew up a

1 Palomino, tom. iii., p. 447.

2 "Vir præstanti eruditione, poëtaque Latinorum potioribus connumerandus." Nicolas Antonio; Bibliotheca Hispana, 2 tom., fol., Romæ, 1672, tom. i., p. 348.

3 Chap. vi., p. 302.

4 Id., p. 348.

catalogue of the Sevillian prelates, with commendatory Latin verses inscribed on slabs in the vestibule of the Chapter-room; he selected the sacred subjects of the groups and bas-reliefs on Juan d'Arphe's Custodia;[1] and he planned, but did not live to finish, an ecclesiastical history of Seville.[2] It was probably from this learned relative, that young Francisco acquired the taste for books and literary society, which distinguished him through his long life, and to which he owes great part of his fame, and the student of art, much curious information. In painting, he was instructed by Luis Fernandez, whose school produced so many able artists. His first recorded works were the standards of the fleets of New Spain and the Mainland, which went forth to "the battle and the breeze" in 1594. On the crimson damask of these gorgeous banners, he painted St. Iago on horseback, the royal arms of Castile, and various rich ornaments, performances which remind us of Hogarth and the heraldic labours of his early days. In 1598, he executed a great portion of the paintings in distemper, for the monument erected in the Cathedral on occasion of the funeral honours of Philip II.[3] Decorative painting having thus engaged his attention, he became noted for his skill in executing the flesh and drapery of carvings; he coloured many excellent statues of his friends

*Paints the banners of the American fleet.*

1 Zuñiga, Annales de Sevilla, p. 596. He died in 1599, and is buried in front of the chapel "de la Antigua" in the Cathedral.

2 Chap. iv., p. 394.

3 Chap. vi., p. 402.

Nuñez Delgado and Martinez Montañes, and filled in their bas-reliefs with architectural and landscape backgrounds.

*Works at Seville.*

At beginning of the seventeenth century, he had fairly established his reputation as an artist, and was chosen, in 1600, to paint for the convent of Mercy, some passages from the life of St. Raymond, the miraculous navigator, in competition with Alonso Vasquez.[1] In 1603, the tasteful Duke of Alcalà employed him to paint, in a cabinet of his palace, the fable of Dœdalus and Icarus, a work of which the design showed considerable skill in dealing with difficult attitudes, and which he accomplished to the full satisfaction of his patron. It also obtained the approval of the veteran Cespedes.[2] Receiving 1000 ducats for his labour, he expressed his gratitude in a sonnet, in which he compared the Duke to Phœbus. The Queen of Spain's gallery possesses a picture, on panel, of Sta. Ines, a graceful female figure, executed the year following, and signed *F. Paciecus*, 1604.[3]

*Visits Madrid and Toledo.*

In 1611, he made a journey to Madrid, the Escorial, and Toledo, where he spent some months in examining the works of art, and became acquainted with El Greco, Vincencio Carducho, and other distinguished artists and men of letters. On his return to Seville, he opened a school of painting in his house, to which many disciples resorted. Amongst these,

[1] Chap. vi., p. 318. [2] Id., p. 327, and Arte de la Pintura, p. 346.
[3] Catalogo, No. 388.

in time, appeared Alonso Cano and Velasquez, of whom the latter married his daughter. For his friends, the Jesuits of the college of St. Hermengild, he painted a full-length portrait of the great founder of their order, Ignatius Loyolá, for which his model was a plaster cast taken from the waxen mask used for a similar purpose by Sanchez Coello.[1] In 1612 he finished for the nunnery of St. Isabel, his greatest work, the "Last Judgment," an immense composition of many figures, on which he expended so much time and study, that the price which he received, 700 ducats, can hardly have paid him for his labour. In a group of nine figures in the foreground, between a handsome youth and maiden, he introduced his own portrait, a proceeding for which he pleads the example of Titian, whose portrait he found in the "Glory," at the Escorial. The learned Francisco de Medina, wrote the following inscription, which was traced on a stone near the bottom of the picture:—

*"Last Judgment" for the nuns of St. Isabel.*

FUTURUM AD FINEM SŒCULORUM JUDICIUM
FRANCISCUS PACIECUS ROMULENSIS DEPINGEBAT
SŒCULI Á JUDICIS NATALI XVII
ANNO XI.

The Jesuit father, Gaspar de Zamora, wrote an apology for this painting, in reply to the attacks of certain satirists; and Don Antonio Ortiz Megarejo, knight of St. John, composed a tedious copy of verses in its commendation, in which

[1] Arte de la Pintura, p. 589, and chap. v., p. 239.

Pacheco, who has printed it in his book,[1] is declared the vanquisher of Zeuxis and Apelles, according to the fashion of praise set by Lope de Vega.

*Chosen Inquisitor of art.*

In 1618 he was chosen Familiar of the Inquisition, a post which conferred great privileges and immunities, and was held by his brother Juan Perez Pacheco,[2] and by men of the best blood in Spain;[3] and he was also appointed Inspector of Pictures,[4] an office in which it was his duty to watch that no indecorous or indecent paintings found their way into churches, or were exposed for sale, and to act as a general censor of the pencil. These honours increased his reputation and popularity as an artist, and he received more commissions than he could execute. Nevertheless, he found time, in the following year, to republish some of the poems of his friend and fellow-citizen, Fernando de Herrera, to which he prefixed an eulogistic sonnet, and a portrait, painted by himself, of the author, and indifferently engraved by Pedro Perret.[5] From this plate, Carmona's engraving

1 Arte de las Pintura, fol. 234.

2 Palomino, tom. iii., p. 477, and Arte de la Pintura, p. 471.

3 Voyage en Espagne, p. 357, 4to., Paris, 1669. 4 Chap. i., p. 13.

5 "Versos de Fernando de Herrera, emendadas i divididas por el, en "tres libros. Impresso en Sevilla por Gabriel Ramos Vejerano, 4to., "Sevilla, 1619," pp. 447, with 14 leaves of prologomena, including the portrait opposite to p. 1, and 10 leaves of index. Pacheco dedicates the work to the Count of Olivarez, "assi por ser v. señoria hijo de Sevilla, "como por la onra que siempre á hecho al autor," and the Guzman arms are engraved on the title. This edition is almost as rare as that of 1582.

of Herrera, for the "Parnaso Español" of Sedano,[1] was most likely taken. In 1620 he painted for the high altar of the college of St. Hermengild, the "Baptism of Our Lord," and his "Banquet served by Angels in the desert;"—

> "A table of celestial food divine,
> Ambrosial fruits fetch'd from the tree of life,
> And from the fount of life ambrosial drink."[2]

These pictures were executed on slabs of Granada marble, of which the natural veins and spots were turned to account in the colouring.

*Essay on painting and sculpture.*

In the same year he drew his pen in defence of his order, and wrote a learned paper on the comparative merits of painting and sculpture, in which he gave the palm to the former. This publication was called forth by a law-plea which took place between Martinez Montañes, the sculptor, and certain painters, on a question of division of profits. Having carved a retablo for the high altar of the nuns of S^ta^. Clara, and receiving 6000 ducats for the completed work, he paid the artist, who painted and gilded it, only 1500 ducats, a sum which appeared to him and his friends less than his due. Pacheco, in his remarks on the case, censures the conduct of carvers who coloured their own works, as an infringement of the rights of his brethren of the brush, a position which seems absurd when held in a city where both arts were frequently and lawfully practised by the same

[1] Tom. vii., p. 1. [2] Paradise Regained, B. v., l. 588-90.

master. For the Chartreuse of Stª. Maria de las Cuevas he painted, in 1623, a St. John Baptist, of the size of life.

*Second visit to Madrid.*

In the same year he accompanied his son-in-law, Velasquez, to Madrid, where he resided till 1625, enjoying the triumph of his young scholar, renewing his intimacy with the artists and men of letters, and improving his acquaintance with the matchless galleries of art. It is probable that he was honoured, during this period, with the notice and patronage of Philip IV., of whose favour and liberality towards him, he afterwards made honourable mention in print.[1] He painted a variety of works for private persons, amongst which was a composition of two figures, of life size, with fruits and flowers, for his friend, Francisco de Rioja, poet and Inquisitor.[2] For the Countess of Olivarez he painted and draped a carving of "Our Lady of "Expectation," a work highly esteemed by the critics of the day, and valued by Eugenio Caxes at 500 ducats. He was paid 2000 reals for his labour by the devout Countess, who presented the image to a monastery of barefooted Franciscan friars, which she had founded at Castelleja de la Cuesta, near Seville.

*Return to Seville.*

On his return to Seville, Pacheco was received with great distinction by his friends. His cir-

1 Arte de la Pintura, pl. 101.

2 Besides his poems he wrote some theological treatises; he was the friend of Olivarez and librarian to Philip IV., and he died in 1658.

cumstances appear to have been easy, for his house became the resort of all the polished and intellectual society of the city. The remainder of his life was devoted rather to the pen than to the pencil; and his faculties and his energy were not impaired by advancing years, for his most important work, the Treatise of Painting, on which his fame mainly rests, was not published till 1649, the seventy-eighth year of his age. Nor were his writings confined to subjects connected with his immediate profession; he composed occasional poems of great elegance, and he even dabbed in divinity, delivering himself of several polemical tracts, against a no less famous opponent than Quevedo y Villegas, in defence of the claim of S^ta^ Teresa de Jesus to be made co-patron of Spain with the Blessed Santiago, a promotion which, after infinite intrigue and inkshed, was finally brought about in 1812.[1] He died at Seville, in 1654, aged eighty-three, universally deplored by his fellow-citizens.

*Writings.*

*Death.*

Pacheco was one of the most careful and diligent of painters; he executed no work without having made several sketches of the subject, accurate drawings of the heads, and studies in crayons of the hands and other anatomical parts of his figures; and his draperies were always modelled from the lay figure. His pictures, therefore, seldom offend against the rules of drawing

*Style as a painter.*

1 Southey's History of the Peninsular War, 6 vols. London, 1837. vol. vi., p. 74.

and composition; but they are deficient in vigour, and display more learning than imagination, and the colouring being dry and harsh, they are frequently unpleasing in general effect. These faults provoked the following bitter epigram, which a contemporary satirist wrote under one of his pictures, a "Christ at the column." Castilian critics have praised it for its neatness and point; English readers will probably be more struck by the apparent irreverence, bred of familiarity, with which a sacred subject is treated.

"¿ Quien os puso así Señor
Tan desabrido y tan seco?
Vos me direis que el amor,
Mas yo digo que Pacheco."[1]

*Makes Rafael his model.*

Pacheco declares that he early took Rafael as his model, "being moved thereto by his beauti-"ful designs and by an original sketch in water-"colours, drawn with marvellous skill and grace, "which fell into my hands and has remained "for these many years in my possession."[2] This great master was probably known to him during his scholar-days only in prints; had he studied his pictures in Italy or at the Escorial, the result might have been more satisfactory.

*Versatility.*

He deserves, however, the praise of industry, and

[1] Cumberland, who inaccurately states that these lines were written on a *crucifix*, praises them for their "smartness," and for "the musical "chimes of the words;" but says, that "the idea cannot be well con-"veyed in English." Anecdotes, vol. i., p. 195-6.

[2] Arte de la Pintura, p. 243.

if his more ambitious works are not of the first order, he has the credit of having tried his strength in almost every style without disgrace. From designing an altar-piece, or from the adornment of a ceiling, he could descend to illuminations on vellum; he executed pleasing pictures of still-life, and painted good portraits of his friends. His portraits, generally of small size, were his happiest performances; of these he executed a hundred and fifty, amongst which that of his wife was esteemed the best. He likewise left above a hundred and seventy sketches in crayons of his friends and illustrious contemporaries, including the author of Don Quixote, of all Spaniards the man of whom such a memorial would be most valuable. Part, if not the whole of these, probably formed the precious volume of "*Imagines virorum illus-* "*trium*," with "*elogia*," drawn and written by Pacheco, and mentioned by Antonio as having once graced the rich library of the Count-Duke of Olivarez.[1] It is to these portraits that Quevedo alludes when, apostrophizing the pencil,[2] he pays the following poetical compliment to the powers of Pacheco:—

*Portraits.*

*Sketches of illustrious contemporaries;*

*praised by Quevedo.*

[1] Nic. Antonio, in his article on Pacheco, Bib. Hisp. tom. i., p. 348, says, "depinxit quoque *Imagines virorum illustrium* quos beneficio longæ "ætatis plurimos novit, adjunxitque *elogia*, unoque volumine compactas "Comiti Duci Olivarium nuncupavit, in cujus Bibliotheca, aut Biblio- "thecæ reliquiis, ubi ubi sunt, latet."

[2] In his poem "En alabanza de la Pintura de algunos pintores Es- "pañoles," Obras, tom. ix., p. 377.

" Por ti! honor de Sevilla,
El docto, el erudito, el virtuoso
Pacheco con lápiz ingenioso
Guarda aquellos borrones,
Que honráron los naciones
Sin que la semejanza
Á los colores deba su alabanza,
Que del carbon y plomo parecida
Reciben semejanza, alma, y vida."

By thee! Pacheco, Seville's pride,
Learned, and wise, and virtuous,
With skilful crayon keeps for us,
The features of the good and great,
Whose names all nations celebrate,
In portraits where no mimic dyes
Appear, to cheat or charm our eyes,
But semblance just, and life and soul
Are wrung from dusky lead and coal.

*Writings: "Arte de la Pintura"*

The writings of Pacheco, were the most important legacy which he bequeathed to posterity. His quarto volume on the Art of Painting,[1] published near the close of his life, was probably the work of many years, and the garner into

1 " Arte de la Pintùra, su antiguedad y grandezas. Descrivense los " hombres eminentes que ha abido en ella, assi antiguos como modernos; " del dibujo y colorido; del pintar al temple, al olio, de la iluminacion " y estofado; del pintar al fresco, de las encarnaciones, de polimentò y " de mate, del dorado bruñido y mate. Y enseña el modo de pintar todas " las pinturas sagradas. Por Francisco Pacheco, vezino de Sevilla. " Año 1649 con privelegio. En Sevilla por Simon Faxardo Impresor de " libras a la Cerrajeria. 4to;" with title, 2 leaves of table of chapters, 641 pages of matter, and 2 leaves of index. Cean Bermudez has printed in his Diccionario, tom. iv., p. 14, a " prologo," which he says fell into his hands in M.S., and was believed to have been written by Pacheco for this work, but which was not found in any copy he had ever seen. That in the British Museum is also without it.

which he gathered the fruits of his extensive reading and observation. Palomino and Cean Bermudez drew from it great part of their materials; but as it has never been reprinted, it is now one of the curiosities of Spanish bibliography.[1] Although an invaluable authority on all subjects connected with the arts of the Peninsula, Pacheco can hardly be called an agreeable writer, being pompous and prolix, even beyond the measure of his age and country. "Tubal, "the son of Japhet, was the first man that came "into Spain," writes Mariana, in the opening passage of his history.[2] Pacheco, with equal gravity and yet greater assurance, ascends the stream of time to its very source, and begins his history of painting in "chaos and eternal night."[3] Gravely examining the claim of sculpture to rank as the eldest of the arts, because God modelled Adam of clay, he rejects it on the ground that the previous creation of light and colour confers that distinction on painting. In his ponderous prose, these abstruse speculations become insupportably tedious, and are altogether destitute of the grace with which the poetical fancy of Cespedes has clothed them.[4] Like Carducho, he delights in anecdotes of the painters of antiquity, in whose history he is almost as well versed as his contem-

[1] M. Salvá, the well-known Spanish bookseller of Paris, told me that he had never seen but one copy, and that an imperfect one, which belonged to the late Mr. Heber.

[2] "Japheti filius Tubal mortalium primus in Hispaniam venit." Marianiæ Hist. de reb. Hisp. Lib. i., p. 1, fol. Toleti 1592.

[3] Arte de la Pintura, p. 13. [4] Chap. vi., p. 334.

porary, the Dutch Junius.[1] He introduces the story of the pots and dishes in Cespedes's "Last "Supper,"[2] by relating a similar tradition of Parrhasius and his picture of a satyr, in which the principal figure was eclipsed, in public estimation, by an accessory partridge, so naturally painted that it called forth the greetings of other partridges;[3] and his remarks on modern art in Italy and Andalusia, are generally illustrated by tales of the Rhodian and Athenian studios. He is, of course, no less learned in all miraculously-gifted works of art, and in the sacred pictures and images, revered by the Church and attributed to St. Luke and Nicodemus. One of the most brilliant exploits of the pencil which he records, is that performed by a Roman monk named Methodio, whom a Duke of Bulgaria employed to decorate with pictures a new and magnificent palace, leaving him to choose his own subjects, on the sole stipulation that they were to be terrible to behold. The holy artist fell to work forthwith, and produced a "Last Judgment," in which the glories of the blessed and the pains of the damned were so powerfully depicted, that the heathen Duke immediately sent for a Bishop and received baptism; his subjects, after a slight rebellion and chastisement, following his example.[4]

*Miraculous pictures.*

*Duke of Bulgaria converted to Christianity by a picture.*

[1] Francis Junius, the learned author of the treatise "De pictura "veterum. 4to. Amstel. 1637," of which there is an English translation, 4to. London, 1638, and a later Latin edition, fol. Rotterdam, 1684.

[2] Chap. vi., p. 334. [3] Arte de la Pintura, p. 431.

[4] Id., p. 121-2.

In the napkin of King Abagarus, and the veil of Sta. Veronica, preserved at Rome, and in the "linen cloth" of the holy sepulchre, a famous relique at Turin, all stamped with impressions of the face and person of our Blessed Lord, his large and unquestioning faith sees convincing evidence that the Saviour came into the world for the regeneration, as well of the art of painting as of the human race.[1]

*Tedious descriptions of his own works.*

In the description of his own works he is especially prolix and minute. Perhaps the most wearisome passage in the whole volume is that in which he describes his "Last Judgment," in the convent of St. Isabel,[2] to which he devotes no less than forty quarto pages, sparing his readers no episode, or even figure, of the whole composition, and dilating with almost childish earnestness on an improvement which he had made on the received mode of painting the angelic array, by transferring the celestial standard from the hands of the Archangel Michael, to that of his companion Gabriel. The long and minute instructions on the technicalities of painting were evidently drawn up with great care; and although of little interest to the modern reader, they were probably useful to the artists of the day, who used the work as a text-book.

*Rules for representing sacred subjects.*

Many pages are devoted to a code of rules for representing, in an orthodox manner, sacred scenes and personages, in which Pacheco was assisted by

[1] Arte de la Pintura, p. 126.

[2] Id., p. 294-234.

his friends of the Jesuits' College. Of the persons of the more illustrious saints and martyrs, he gives minute descriptions, taken from ancient portraits, or contemporary records. The "Crucifixion "of our Lord," the sublimest subject of Christian art, is the theme on which he displays the greatest amount of historical research. Guided by Anselm and Bede, and other holy men, he describes the "accursed tree," which has become the symbol of our faith, with all the precision of an artisan who had assisted in its construction. In height, it measured, he informs us, fifteen feet, and across the arms eight feet: its timbers were flat, and not round, with four, and not three extremities, as it has sometimes been represented; the stem was made of cypress wood, the transverse bar, of pine, the block beneath our Lord's feet, of cedar, and the tablet for the inscription, of box.[1] Against the usage which had crept into modern art, of representing the Saviour's feet as fastened by a single nail, he protests as an heretical innovation, which he himself discountenanced, by returning to the ancient practice of giving a separate nail to each foot. He fortifies his position, by printing

*Description of the Cross.*

*On the four nails.*

[1] Arte de la Pintura, p. 591. Alonso Morgado in his "Historia de "Sevilla, fol. Sev. 1587," fol. 102, mentions with great reverence a piece of the true cross belonging to the Cathedral, of which the genuineness was tested by Abbp. Alonso de Fonseca, who placed it in a brasero of burning coal, where it remained during the performance of mass; it filled the church with fragrance, and was taken up unscathed; but he does not venture an opinion as to the nature of the wood.

an elaborate essay on "the four nails of the "Cross," by Francisco de Rioja,[1] who learnedly defends the same opinion, and cites in favour of it, "the holy nail of the Saviour's right foot," a famous relique at Treves, the stigmata which appeared on both feet of St. Francis, and many of the oldest crucifixes, amongst which is that which the Cid Ruy Diaz used to carry to the field, and which is still revered in the Cathedral of Salamanca, as the "Christ of the battles." To these ancient precedents, Pacheco adds several modern instances of weight; and amongst others, a crucifix cast in bronze, from a design by Michael Angelo, and constantly worn on the neck of Cespedes.[2]

*Notes on Spanish art.*

The most agreeable and valuable portions of the work, are those relating to the history of Spanish art, written in a spirit of hearty admiration of contemporary painters; which leaves in the reader's mind a pleasing impression of the character of the author, and makes us the more keenly regret the time and space given to Zeuxis and St. Luke, instead of Vargas and Joanes. His affectionate pride in the success of Velasquez, is very delightful; nor is the gravity less amusing with which he consoles himself for the superiority of his scholar's works to his own, by citing the parallel cases of "Jorge de Castelfranco" and Titian, and of Plato and Aristotle.[3] It must also be remembered, to Pacheco's honour, that to

1 Arte de la Pintura, pp. 593-602. 2 Id., p. 618. 3 Id., p. 101.

his taste and friendly care, Castilian literature owes the preservation of the poem of Cespedes.

*Poetry.* In literary merit, the poetry of Pacheco was, perhaps, superior to his prose. Of one of his epigrams, Lopez de Sedano remarks that, "although the copiousness and facility of the Castilian, makes it no less happy in this species of writing than the Greek or Latin, there is nothing better of the kind in the language."[1] It is short enough to be quoted here:—

*Epigram.*

"Pintó un gallo un mal pintor,
Y eutró un vivo de repente,
En todo tan diferente
Quanto ignorante su autor.
Su falta de habilidad
Satisfizo con matallo
De suerte que murió el gallo
Por sustentar la verdad."

"A daubing dunce had limn'd a cock
When lo! live chanticleer came by
As if to give his brush the lie
And the fool's ignorance to mock.
But lack of skill the man supplied
With one well-aim'd and vengeful knock,
And so the unoffending cock
Fell martyr to the truth and died."[2]

[1] Parnaso Español, tom. iii., p. ix.

[2] So Ben Jonson, in a similar strain, sings of—

"The wretched painter, who so ill
Painted a dog, that now his subtler skill
Was t'have a boy stand with a club and fright
All live dogs from the lane, and his shop's sight,
Till he had sold his piece drawn so unlike."

Epigram addressed to "a friend and son." Works, vol. viii., p. 463, 8vo., London 1816.

Lope de Vega commends the abilities of Pacheco both in literature and art, by calling him the "Apelles of Betis" and expressing the opinion, in his Laurel de Apolo,[1] that

*Praise of Lope de Vega.*

> "De Francisco Pacheco, los pinceles
> Y la pluma famoso
> Igualan con la tabla verso y prosa."

Cristobal de Vera was born in 1577, at Cordoba, where it is probable that he studied in the school of Cespedes. Removing to Castile, he became, in 1602, a lay-brother of the Jeronymites of Lupiana, and painted the eight statues of the Via Dolórosa for their cloister. His nephew, Juan de Vera, likewise a painter, having commenced his noviciate in the convent of La Sisla, at Toledo, was there visited by his uncle Cristobal. At the end of his year of trial, Juan left the convent without assuming the robe; the uncle, however, remained to paint two altar-pieces for the church, a "St. "Jerome" and a "St. Mary Magdalene," and died soon afterwards. He was buried in La Sisla, and praised in the records of his brethren at Lupiana, as a pious and devout monk, much given to nocturnal study, which shortened his days.

*C. de Vera.*

*J. de Vera.*

Adriano, lay-brother of the barefooted Carmelites at Cordoba, was likewise a native of the city, and a scholar of Cespedes. His works

*Fray Adriano.*

[1] Silva, ii.

gained him great celebrity in his day, but few of them survived him; for, being of a very fastidious taste, he frequently destroyed his pictures as soon as they were finished, pronouncing them worthless. His friends sometimes saved a condemned performance, by begging its life for the love of the souls in purgatory, "towards whom," says Palominó, "he was ever devoutly inclined.[1] He is ranked by Pacheco amongst the best painters of his time;[2] Palomino remarks, of one of his pictures, a "Magdalene" in the church of his convent, that it might pass for a work of Titian; and Ponz extols the beauty of a small "Crucifixion, with the Virgin, St. John, and other "figures," in the same church.[3] Adriano died in 1636, leaving behind him a name "great in "art, and still greater in piety."

*J. Peñaloso.* Juan Peñaloso was born at Baena, in 1581, and was one of the best scholars of Cespedes, whose style he imitated both in drawing and colouring. He chiefly resided at Cordoba, where he painted many works for the convents, and for the Cathedral, pictures of "Sta. Barbara," the holy virgin of Nicomedia, martyred by her own father, and "St. Diego de Alcala," an ignorant Franciscan monk of the fifteenth century, whose miracles had gained him a place in the calendar. His death took place in 1636.

*J.L.Zambrano.* Juan Luis Zambrano, was a Cordobese by

1 Pal. tom. iii., p. 435. 2 Pacheco, Arte de la Pintura, p. 116.
3 Ponz, tom. xvii., p. 73.

birth, and a scholar of Cespedes. On that master's death, in 1608, he established himself at Seville, where he resided until his decease, in 1639. He painted with spirit and correctness, and much brilliancy of colour; his best works were three large pictures of scenes from the life of St. Basilio, the holy Bishop of Cesarea, which adorned the great staircase of the convent of the same name.

*A. de Contréras.*

Antonio de Contréras, born at Cordoba in 1587, was also of the school of Cespedes, at whose death he went to finish his studies at Granada. He afterwards removed to Bujalance, where he possessed some property, and resided with his wife and two sisters until he died, in 1654. For the Franciscan convent, and for the churches of the town, he executed many sacred pictures; and he likewise painted portraits of considerable excellence.

*G. Lucenti.*

Girolamo Lucenti, a native of Correggio in Lombardy, resided at Seville, in 1608. In that year, he painted for the chapel of St. Thomas's college, a pair of pleasing landscapes, with figures which represented the calling of St. Andrew and St. Peter, afterwards removed to the sacristy, to make way for other altar-pieces, by Roelas. He also visited the city of Granada, where he executed, in 1642, seven small works on the subject of the discovery of the manuscripts and reliques at Sacro Monte—a pious fraud of great celebrity, played off in 1588, on the credulous Archbishop de Castro.[1]

[1] This curious story is well told in the Hand-book, p. 390.

*Sculptors: G. Hernandez.*

Geronimo Hernandez was one of the best sculptors of Andalusia. He was the scholar of Pedro Delgado, and practised his art at Seville, his native city. One of his best works, was a statue of "St. Jerome doing penance," executed for the chapel of the Visitation in the Cathedral, and by Ponz considered so fine, that he doubted whether it might not be attributed to Torrigiano,[1] whose noble study of the same subject, at the convent of Buenavista,[2] may indeed have served as a model to Hernandez. For the nunnery of the Mother of God, he likewise executed for the high altar, an excellent group, consisting of "Our "Lady of the rosary" with the Infant Saviour in her arms, and St. Dominic and St. Catherine of Sienna kneeling at her feet, in which the head of the Virgin, full of grandeur and grace, was reckoned one of the finest pieces of carving in Seville. He also designed and sculptured many retablos, adorned with flowers and foliage in the rich plateresque style, in after times removed to make way for the ignoble productions of declining taste. His knowledge of anatomy was accurate; and his anatomical sketches were much prized by Pacheco, who records that he possessed a remarkable facility of hand, and when conversing on matters of art, would draw any subject that was proposed, with great rapidity and correctness. According to Palomino, he died in 1646, aged sixty,[3] but Cean Bermudez thinks

1 Ponz, tom. ix., p. 18. 2 Chap. iii., p. 113. 3 Palomino, tom. iii., p. 453.

that his death must have taken place some years before that date.

*G. Nuñez Delgado.*

Gaspar Nuñez Delgado was a kinsman and pupil of the sculptor, Pedro Delgado,[1] whom he excelled in his knowledge of anatomy and in the beauty of his figures. His works had become rare at Seville, even in the time of Cean Bermudez, who mentions, with praise, a "St. John Baptist" of life size, painted by Pacheco, in the nunnery of San Clemente, and a Crucifix in a private house. The poet Fernando de Herrera was his intimate friend, and loved to visit his studio, and talk of art. On one of these occasions, the bard choosing to assume a somewhat dictatorial tone, the sculptor desired his opinion of the relative merit of two clay models. Herrera preferred the worse to the better, and was silenced; which, says Cean Bermudez, should serve as a lesson to many bold critics, who are destitute of the poet's genius and learning.

*Anecdote of the poet, F. de Herrera.*

*J. Martinez Montanes.*

Juan Martinez Montañes was born at Alcalá la Real, a town lying amongst the mountains of Granada; and studied sculpture in the capital of that province, under Pablo de Roxas, a master remembered chiefly for the sake of his scholar. He seems to have removed, at an early age, to the richer and more populous city of Seville, where he was employed in 1598 on the funeral monument of Philip II. His earliest work, noticed by Cean Bermudez, was an "Infant Christ," executed

[1] Chap. vi., p. 352.

*Statue of St. Ignatius Loyola.*

for the Cathedral, in 1607. In 1610, he carved the head and hands of the draped figure *(estatua de vestir)*[1] of St. Ignatius Loyola, for the Jesuits' convent, produced on the grand festival of that saint's beatification. This carving was coloured by Pacheco, who declares[2] that it was the most life-like image of the "glorious saint" which he had ever seen; if it be still in existence, this testimony of the familiar friend of the Jesuits, stamps it as one of the most interesting portraits of the canonized soldier of Biscay. For the Jeronymite convent of Santiponce, now a penetentiary, a league to the north of Seville, he designed and sculptured a retablo and a number of statues of saints, for which he received in 1612, 3,500 ducats; and a further gratuity of 300 fanegas[3] of wheat. The friars used also to attribute to him the marble busts of the gallant founder of the convent, Alonso de Guzman the Good, one of the worthies of crusading Christendom,[4] and Maria Alfonsa Coronel, his spouse, whose bones rest within its walls. He likewise carved for Archdeacon Mateo Vasquez de Leca, a noble "Crucifixion" of life-size, at the price of 1,000 ducats. That dignitary presented it, in 1614, to the Carthusians of Seville, who entered into a bond, that it was never to be alienated, or even to be removed, from the convent. This bond has

1 Chap. iii., p. 134. 2 Arte de la Pintura, p. 589. 3 Each equal to about a cwt.

4 The defender of Tarifa, who preferred his fidelity to his king to the life of his son; see Gonçalo Argote de Molina; Nobleza de Andaluzia; fol. Sevilla, 1587; fol. 167, and Handbook, p. 225.

been cancelled by the storm which has swept away the religious orders of Spain; and its subject is, perhaps, the grand Crucifix of the Museum of Seville, in which the Saviour's agony is represented with appalling fidelity, both in form and colour. For these same Carthusians, the sculptor executed, in 1617, 18, and 20, two retablos, and a fine statue of St. Bruno, for which he received in all 18,900 reals.

*Models an equestrian statue of Philip IV.*

Of the latter years of his life, little is known beyond the fact, that in 1636, he was called to Madrid, to model the portrait of Philip IV. on horseback, which was sent to the Grand-Duke of Tuscany, and is supposed to have guided Tacca in his celebrated bronze statue. He remained in the capital upwards of seven months; and received, as payment for his services, the privilege of sending a trading vessel to America, with the royal fleet, of which, however, he did not seek to avail himself for eleven or twelve years. When, at length, he found it convenient to assert his claim, various difficulties and objections seem to have been thrown in his way, at the India-house of Seville. The industry of Cean Bermudez, brought to light a petition, addressed to that body, and dated 19th of September, 1648, in which he represents himself as "poor, old, and "encumbered with a large family." He did not long survive this appeal, which was unsuccessful; for, a similar petition was presented on the 10th of January, 1650, by his widow, Catalina de Salcedo y Sandoval and her children, with the

*Death.*

like result. They succeeded however, at last, in establishing their right, which they sold to a merchant, receiving in exchange, in 1658, a bar of silver, worth 1,000 dollars.

*Style and merits.*

Montañes undoubtedly stands in the foremost rank of Spanish sculptors. If he seldom equals the energy of Juni, it is because his taste led him rather to rival the grace of Gregorio Hernandez. He has excelled both these artists in the colouring of his works, which was generally executed by himself, or at least under his own direction.[1] The large "Crucifixion," in the Museum of Seville, is a magnificent specimen of his powers; the anatomy is excellent, and the drooping head, full of feeling and majesty: and were the material Carrara marble instead of painted timber, the work would rival the noble Crucifix of Cellini.[2] The same walls enshrine a "St. Dominic scourging "himself," once in the Dominican convent, a kneeling figure of great force, and instinct with the ferocity which belonged to that ruthless persecutor, who revelled in the blood of the Albigenses.[3] When this Museum was the convent of Mercy, it contained one of his finest works,—a draped statue of "Christ bearing the cross," of which it is related, that the sculptor used to wait at the corners of streets to see it pass in the processions; saying that he doubted whether it really

1 See p. 467. 2 Chap. iv., p. 182.

3 Villegas; Flos Sanctorum, p. 363. This statue is at present very unhappy in its position; see chap. iii., p. 114.

were the work of his own hands.[1] "Without "being its author," says Cean Bermudez, "I "confess, that during my long residence at Seville, "I always did the same, and was never satisfied "if I did not see it two or three times in every "procession." Let us hope that it still exists in some of the city churches. The church of San Lorenzo still preserves its ornate high altar by Montañes, and the statue of the patron saint; and the church of San Juan de la Palma, his draped figure of the Beloved disciple, of which the beautiful head might have been carved and coloured, after one of the soft creations of Guido Reni. His carvings of cherubs and children were much admired; and casts of them, in plaster and bronze, were sometimes to be met with.

*Seville: its wealth, grandeur, and politeness.*

The chief artists of Andalusia during this reign, it will be observed, were either born, or early settled at Seville. That city, the richest, and after Lisbon and Naples, the most beautiful, in the dominions of the Castilian crown, had been called, not long before, by one of its earliest historians—for its most ancient Christianity and blessed saints and martyrs, its pleasant site and vernal climate, the splendour of its Cathedral and Inquisition, the beauty of its temples, streets, and palaces, its universal commerce, illustrious families, lovely women, and great men,—"the glory of the Spanish realms."[2] During the first thirty years of the

[1] Palomino, tom. iii., p. 448.

[2] Alonso Morgado, Hist. de Sevilla, fol. 159.

seventeenth century, Seville was at the height of its grandeur, and had not yet begun to share the dim eclipse of the star of Austria. Although the flags of England and the United Provinces were beginning to contest, with the castles and lions of Spain, the dominion of the western ocean,—richly freighted vessels still ascended the Guadalquivir to unlade beneath the golden tower of Cæsar,[1] and wealthy merchants congregated in the grand arcades of Herrera's exchange.[2] In this atmosphere of trade, the Church was the guardian, as well of taste and intellectual culture, as of religion. Amongst its ministers were many men of learning and ability, well fitted to preach with effect the doctrine that people and cities flourish not by wealth alone. In the Cathedral, Francisco de Rioja, who sang so sweetly of the ruins of Italica, daily occupied his stall with his fellow-canons; and there the priest-antiquary, Rodrigo Caro, the historian of Seville and Utrera,[3] might be seen deciphering the old inscriptions, and turning over the books and manuscripts in the library bequeathed to the Chapter by the son of Columbus. At the Jesuits' College, the erudite Gaspar Zamora, author of an early concordance, and Martin de Roa, the hagiologist and chron-

*Enlightened clergy.*

*Jesuits.*

1 A Moorish tower, popularly ascribed to Julius Cæsar.

2 Chap. iv., p. 177.

3 Author of "Antiguedades y principado de la ilustrissima ciudad de "Sevilla; fol. Sev. 1634." "Relacion de las inscripciones y antigue-"dades de Utrera. 4to," and other works.

icler of Cordoba Xeres and Ecija,[1] now and then officiated at the altars, newly enriched with the paintings of Roelas and Herrera, and the carvings of Montañes. The house of Pacheco was the general resort of artists and men of letters; and there, when the labours of the day were over, they would discuss the last new productions of their own studios, or of the presses of Gamarra and Vejerano; talk over the court news, or Lope's last play, with Rioja or with Gongora, who was a canon of Cordoba, and a frequent sojourner at Seville; or argue points of theological painting with their good-humoured and versatile host.

*Society of the house of Pacheco.*

Amongst the ancient nobility, who dreamed away life in the superb and half-oriental palaces of the delightful city, were several lovers and patrons of art. Preeminent amongst these, stood Fernando Henriquez de Ribera, third Duke of Alcalá de los Gazules, representative of a house in which valour and munificence were hereditary,[2] and of that Marquess of Tarifa, whose pilgrimage to the Holy Land was made famous by the poet Juan de Enzina.[3] He kept his state in a noble mansion, still known as the house of Pilate, because

*Patrons of art.*

*Duke of Alcalá.*

*Casa de Pilatos.*

1 "Flos Sanctorum, 4to. Sevilla 1615. "De Cordubæ Principatu, 4to. Lugd. 1617." "Santos de Xeres de la Frontera, 4to. Sevilla 1617." "Ecija, sus Santos, &c., 4to. Sevilla 1629," are only a portion of the works of this busy writer.

2 The noble Hospital de la Sangre was founded by the Riberas in 1505; and Juan de Ribera, Archbishop of Valencia, great-uncle to the Duke, has already been noticed in chap. vi., p. 365.

3 In his "Tribagia ò via sacra de Hierusalem, 8vo. Roma 1521."

it was built by his pilgrim-ancestor on the plan, it is said, of the edifice so called, at Jerusalem. Here he amassed a fine collection of pictures and works of art, and filled the porticos towards the garden with columns of rare marbles and antique statues, brought from the forum of Trajan; he formed a choice cabinet of coins and medals, and likewise a large library, which included that of Ambrosio Morales, and was particularly rich in manuscripts relating to the antiquities of Spain, selected from conventual archives. Himself an amateur-painter of some skill, as well as a scholar and a soldier, he here employed many of the best Andalusian artists, and reigned the Mecænas of arts and letters.[1] Passing at the Duke's death into the family of Medina-celi, this princely abode was deserted, and its treasures were removed to Madrid. It is still, however, one of the most interesting relics of the palmy days of Seville. They still point out the spots where, in the original edifice, Pilate sate, and the cock crew; the courts, the chapel, and the galleries are still rich with elaborate Moorish stucco-work, curiously carved ceilings, and wainscottings of bright tiles; tall orange trees still shed their flowers and fragrance over the neglected garden; nor is it a difficult task for the imagination, to restore these noble halls to their pristine splendour, when the artists

[1] Ortiz de Zuñiga; Annales de Sevilla, p. 665. See also chap. vi., p. 318, and p. 46.

and the wits, the old blood and the young beauty of Seville adorned the social circle of the last Ribera.

*Valencia.*

Meanwhile, the school of Valencia maintained the fame which it had acquired under the direction of Joanes. The Ribaltas, father and son, rank high amongst the artists of Spain.

*F. de Ribalta.*

Francisco de Ribalta was born, between 1550 and 1560, at Castellon de la Plana, a town on the Valencian coast, some leagues to the north of the capital. He studied painting at Valencia, in the school of a master whose name is unknown, but of whose daughter he became enamoured. The prudence of the father, who pronounced his pupil too unskilled in his profession to marry, was opposed, as frequently happens, to the affections of the child. She, however, was willing to defer her hopes till Ribalta should have mastered his art in Italy, whither he immediately sailed. His studies and struggles there have not been recorded; but his after-style indicated a close acquaintance with the works of Rafael and the Carracci; and at the end of three or four years he returned, an excellent painter and constant lover, to claim his bride, whose fidelity was equal to his own. Hastening to the house of her father—who happened to be absent,—after the first transports of the meeting with his beloved were over, he proceeded to evince his improved skill, by rapidly finishing a picture which chanced to be upon the easel. The father on his return, being no less delighted than surprised by the perform-

ance, eagerly asked after the author, who he declared "should be his son-in-law, instead "of that bungler Ribalta." From that hour, therefore, the troubled stream of true love began to run smooth as a mill-race, and the well-kept troth of the affectionate pair was at last plighted anew at the altar. Like Quentin Matsys the blacksmith of Antwerp, and Antonio Solario the blacksmith of the Abruzzi,[1] of whom similar stories are told, Ribalta might therefore have adopted the motto—

Pictorem me fecit amor.[2]

*Paints the "Last Supper" for the college of Corpus Christi.*

He was soon loaded with orders for pictures for the churches and convents. The Archbishop Ribera charged him with the execution of a "Last Supper," for the high-altar of the chapel of his new college of Corpus Christi, where it still remains. Our Lord and his company are seated at a round table, covered with a white cloth, on which there is nothing but a plate of bread and the holy chalice of Valencia;[3] and a glory of uncommon magnitude surrounds the head of the Saviour, who is in the act of blessing the bread. The general effect of the picture with its rich red and blue draperies is very grand; and the heads are most of them carefully painted from fine models, that of St. John, contrary

[1] Lanzi, tom. ii., p. 286. The Neapolitan lovers deserve most praise, having waited ten years for their happiness.

[2] Motto beneath the portrait of Q. Matsys, in Lampsonius: Pictorum aliquot celebrium Germaniæ inferioris effigies, No. 9.—Antwerp, n. y.

[3] Chap. vi., p. 361.

to custom, being the least beautiful of them all. St. Andrew is a portrait of Pedro Muñoz, a venerable monk; and in the traitor-apostle, Ribalta has taken an artist's vengeance on one Pradas, a contemporary cobbler, whom he found a disorderly and troublesome neighbour. In gibbetting this vulgar foe, he has bestowed on him an expression sufficiently sinister, but a fine set of features, which betokens a desire to do justice to his adversary's personal advantages. From this picture, Vincencio Carducho, who, as we have seen, visited Valencia for the purpose of studying the works of Ribalta, is said to have borrowed largely in painting the same subject for a nunnery at Madrid.[1]

*Other works.*

The industry of Ribalta, seems to have equalled his genius. The churches and religious houses of Valencia teemed with his paintings, which were also to be found in many altars at Castellon de la Plana, Segorbe, Andilla and other towns of the provinces, at the Chartreuses of Portaceli and Val de Cristo, and even at Zaragoza, Madrid, and Toledo. One of his most famous works belonged to the Capuchins of Valencia, and represented their patron, St. Francis reposing on his pallet, a lamb leaping up to caress him, and an angel hovering above, and making music with a celestial cittern. Another of his pictures likewise enjoyed a high reputation at the convent of San Miguel de los Reyes, an altar-piece on

*St. Francis.*

[1] See page 423.

*St. Bernard.*

the subject of the Virgin and St. Bernard, Abbot of Clairvaux, whose purity she rewarded, and whose eloquence she rendered yet more suave and winning, says the legend, by refreshing his lips with milk from her own blessed breasts.[1] For the hospital of Arragon, at Madrid, and for the Carmelite convent at Valencia, he executed some copies of pictures by Sebastian del Piombo, whose style he sometimes imitated; and for the latter convent he painted the portrait of Archbishop Ribera.[2] The catalogue of his works in Cean Bermudez's dictionary, occupies no less than six pages. Although not a tithe of these multifarious productions have found their way into the Museum of Valencia, that collection boasts some good specimens of the master. Of these the best is the large picture of "Our Lady of Sorrows," with her bosom pierced with the seven emblematical swords. The head of this Virgin is very fine, and expressive of sublime grief and resignation; before her, on a table covered with a linen cloth, lie the gauntlet, hammer, nails, pincers, scourge, dice, cords and other instruments of the Saviour's passion; and in the foreground kneel in adoration, to the right, St. Ignatius Loyola, attired in his sable robe, and to the left, Sta. Veronica, in nun's weeds, a blooming Valenciana, with dark hair and eyes, in whom perhaps the

*Pictures in the Museum at Valencia.*

*"Na. Sa. de los Dolores."*

[1] Fleur des Vies des Saints par Ribadeneira, &c., tom. ii., p. 170.

[2] Ponz, tom. iii., p. 254, has an indifferent engraving of this, or another, portrait of the Archbishop by Ribalta.

artist has commemorated the beauty of his own wife. Behind these saints, kneel a host of devotees and penitents, male and female, of whom the latter are all old and ugly, excepting one nut-brown maid, whose hair is jauntily parted at the side, and dressed with scarlet ribbons, and whose eyes express neither penitence nor devotion. A small picture of a Carthusian, once the wing of an altar, likewise deserves notice for the holy calm, the countenance, and the fine treatment of the white drapery. An excellent work of Ribalta adorns the saloon of the Valencian Academy of San Carlos. It represents Sta. Teresa, seated at a table and writing from the dictation of the Holy Spirit—hovering at her ear in the likeness of a snow-white dove. Her countenance, beaming with heavenly light, resembles that of Sta. Veronica, in the Museum.

*Acad. of S. Carlos.*

*Sta. Teresa.*

Ribalta died at Valencia, and was buried the 14th of January, 1628, in the church of San Juan del Mercado. His best pictures are remarkable for grandeur and freedom of drawing, and for the good taste in composition and knowledge of anatomy which they display. While some of his works are admirably coloured, others are so harsh in tone, that it seems probable that the second-rate productions of his scholars have been affiliated upon him. Successful in his imitation of Sebastian del Piombo, he sometimes approached a still higher model. A papal nuncio having acquired one of his pictures in Spain, carried it

*Death.*

*Style.*

*One of his pictures mistaken in Italy for a work of Rafael.*

to Rome, where he submitted it to the eye of an eminent Italian master, who immediately exclaimed, "O divino Raffaelle," taking it for a work of that painter. On being assured that it was the production of a Spaniard, and after a closer examination, he excused his mistake, by saying, in the words of a common Spanish proverb, "Where there are mares, there will be colts."[1] The best "colts" reared under the care of Ribalta, were Josef Ribera the famous "Spagnoletto" of Italy, Gregorio Castañeda, and his own son Juan.

*J. de Ribalta.*

Juan de Ribalta was born, probably at Valencia, in 1597. In precocity of genius, he rivalled Pascal and Cowley. When only eighteen years old, he executed a large picture of Our Lord's Crucifixion, which was esteemed worthy of a place in the convent of San Miguel de los Reyes, then a treasury of art, and which is now one of the gems of the Valencian Museum. The composition, which is of necessity crowded with soldiers, priests, and rabble, is managed with great skill; the moment chosen by the artist is that of the elevation of the cross. The foreshortened figure of our Lord, is admirably painted; and in his noble countenance the struggle is finely expressed between the agony of the suffering man and the resignation of the self-sacrificing God. To the left, stands one of the thieves awaiting his turn, with his hands tied behind him, and his

*"Crucifixion" in the Museum of Valencia.*

[1] "Donde yeguas hay, potros nacen." Palomino, tom. iii., p. 435.

face turned away, his broad shoulders affording an excellent study of anatomy; and a brawny executioner, in the foreground, stooping down to bore a hole in a plank, is designed and coloured in the bold manner of Rubens. These rude figures are well contrasted by the sorrowing group behind, the Virgin, Mary Magdalene, St. John and their company. Few artists of eighteen have ever rivalled this Crucifixion; and many have grown grey in the studio, without having produced a work of equal excellence. It was signed "*Joannes Ribalta pingebat et invenit* 18 "*ætates suæ anno* 1615," an inscription of which only the three first words are now legible, owing to the ruined condition of the picture.

*Imitates the style of his father.*

Young Ribalta painted with great rapidity, and with so close a resemblance to the style of his father, that their works could hardly be distinguished from each other. His subjects were gay as well as grave, and taken from still or low life, as well as from sacred or legendary story. Don Diego de Vich, a Valencian gentleman of literary taste, employed him to paint a series of portraits of the worthies of the city. Of these, thirty-one were completed, and the most remarkable of the personages represented, were the wicked Pope Rodrigo Borgia, or Alexander VII., St. Francis Borgia, St. Luis Beltran, the blessed Pedro Nicolas Factor, the famous dramatist Guillen de Castro,[1] and Jayme Falcó and Gaspar

*Portraits.*

[1] This fact seems to resolve the doubt of Antonio, who calls him

de Aguilar, poets of some local fame. This interesting collection, and some other works of the artist, were given by Don Diego to the Jeronymite monastery of La Murta, but their subsequent fate, in the chances and changes of war and revolution, is unknown.

*Poetry.*

Juan de Ribalta cultivated poetry as well as painting, and at the festival held in 1620, on occasion of the beatification of St. Thomas of Villanueva produced, in competition with other versifiers, a copy of verses, to which a prize of some silk stockings was adjudged. His success was noticed in some punning lines of a burlesque poem by Gaspar de Aguilar,—a bard who sang the praises of Philip III. as a persecutor of the Moriscos[1]—

Por ser la primera vez
Llevará Juan de Ribalta
Las medias, aunque merece
Mas que enteras alabanzas.

He survived his father only a few months, dying in the same year, 1628, and was buried in the same church, on the 10th of October. Cut off in the flower of youth and promise, he left a name never eclipsed, and a blank never filled up, in the school of Valencia. Lope de Vega praised his early-ripened genius, and ranked

" Valentinus, gente an loco natali ?" (Bib. Hisp., tom. ii., p. 420)—a doubt not cleared up by Lord Holland,—and to prove him a true son of Valencia.

[1] He wrote a poem in octave measure, entitled Expulsion de los Moriscos de España por el Rey D. Felipe III., 8vo., Valencia 1610.

him amongst the most famous of Spanish painters.[1]

*Works of the Ribaltas, at Madrid:*

The Ribalta pictures in the Royal gallery of Spain are all of them ascribed, in the catalogue, to the son. The fact, that they are all the production of Juan's pencil, seems questionable; but as Valencian critics found it difficult to distinguish between the works of the two artists, I cannot presume to solve the doubt. The "St. Francis "of Assisi"[2] awakened in the night by the music of an angel's lute, is a striking picture; the angel and the hermit, the coarse blanket which covers the latter, and his book and brass candlestick, are admirably painted; but the saint betrays, perhaps, somewhat more surprise at the celestial harmony than is consistent with his character and story. There is also a grand head representing a soul in hell,[3] with the agonized countenance seen by the red glare of "the flame "which is not quenched;" and a companion picture of a soul in heaven,[4] not inferior in execution, but less effective perhaps, because the upturned face suggests a comparison with the incomparable musing cherub at the feet of Rafael's Madonna di San Sisto.

*St. Francis of Assisi.*

[1] In the "Advertimiento al señor lector," prefixed to his "Rimas "humanas y divinas del Licenciado Tome de Burguillos, 4to., Madrid "1624," in which he ascribes the author's portrait to "el Catalan Ribalta "pintor famoso entre Españoles de la primera clase." This work is noticed by Lord Holland, "Lives of Lope de Vega and Guillen de Castro, "2 vols., 8vo., London 1817, vol. i., p. 46;" and the praise is said, by Cean Bermudez, to belong to the younger Ribalta.

[2] Catalogo, No. 163. [3] Ib., No. 83. [4] Ib., No. 84.

*Picture at Maydalene College Oxford.*

The noble chapel of Magdalene College, at Oxford, possesses a fine picture which, having passed at different times for a work of Titian, Ludovico Carracci, and Guido, was at last pronounced by Sir Joshua Reynolds to be a production of the Spanish pencil.[1] It was then ascribed to Morales, probably because he was the only artist of the Peninsula whose name had yet reached Oxford. With more justice it has since been attributed to one of the Ribaltas,[2] of whose fame it is no less worthy, than of the rich and solemn altar which it adorns. It represents our Lord bearing his cross, and expressing in his beautiful countenance that sublime and self-forgetting devotion, with which he turned to hush the wailings of the daughters of Jerusalem;[3] his head and hands are finished with extreme delicacy; a knotted halter hangs from his neck; his robe is of the rich mulberry tint, peculiar to the school of Valencia; and in a hollow, to his left, are seen the thieves and shouting rabble, thronging the way to Calvary. This fine specimen of Valencian art was found, it is said, in a Spanish vessel, captured at the attack on Vigo, in the reign of Queen Anne, and was destined, perhaps, for an offering to some conventual shrine, or for the adornment of a vice-regal chapel, in the New

1 For this piece of information, I am indebted to the kindness of Dr. Routh, the venerable President of the college.

2 So thinks the author of the Hand-book, p. 445, than whom there is no better authority on matters of Spanish art.

3 St. Luke, ch. xxiii., v. 28.

World. But the fate of war forbidding, it was brought to England by the last Duke of Ormonde, and, falling into the hands of William Freeman, Esq., of Hamels, in Hertfordshire, was presented, about a century ago, by that gentleman, to the Protestant cloisters of Magdalene.[1] It has been finely engraved by Sherwin, and it has also been copied in the east window of the church at Wanstead, in Essex.[2]

*F. Zarineña.*

Francisco Zarineña was a scholar of the elder Ribalta, and a painter of some reputation. Cean Bermudez does not notice the existence of any work of his at Valencia; but enumerates several altar-pieces painted for churches and convents at Aloqüas, Aldaya, and Requena. He died at Valencia, in 1624, and was buried in the church of San Juan del Mercado. His sons, Cristobal and Juan, were his scholars, and followed his profession. The first likewise studied at Madrid; he painted some large pictures for the convent of San Miguel de los Reyes, at Valencia, with a style of colouring like that of the Venetian masters; and dying there in 1622, he was interred in the church of San Pedro. Juan painted, for the college of Corpus Christi, a picture of "Christ at "the column," so early as 1587, and a portrait of

*C. Zarineña.*

*J. Zarineña.*

[1] History of the University of Oxford. 2 vols. 4to. London, 1814, vol. i., p. 261. The same account of the acquisition of the picture is given in the "New Oxford Guide," sm. 8vo., Oxf. 1759, p. 21, where it is ascribed to Guido. I have vainly endeavoured to ascertain the exact date when it came into the possession of the college.

[2] Ingram's Memorials of Oxford. 3 vols. 4to. Oxf. 1837, vol. ii., p. 25.

the founder, Archbishop Ribera, in 1612; and he likewise painted St. Vincent Martyr, and St. Vincent Ferrer, probably in fresco, in the tower of the City-hall, in 1597. He died in 1634, and was buried near his brother. In the Museum of Valencia, there is a pleasing picture, ascribed to one of the Zarineñas, representing "Our Lord "appearing to Mary Magdalene in the garden," and remarkable for the beauty of the heads, and for its richness of colour. It is probably a work of Cristobal, saved from the spoil of San Miguel de los Reyes.

*B. Matarana.* Bartolomé Matarana flourished at Valencia early in the seventeenth century, and is known only by his frescos in the college-chapel of Corpus Christi. Those on the dome, are figures of Jewish prophets, and passages from the story of the stiff-necked people. Others, on the walls, and in some of the side-chapels, represent various sacred histories, the achievements of the eternal St. Vincent Martyr, and St. Vincent Ferrer, of whom Villegas sees a type in the white horse of the Conqueror, in the Apocalypse,[1] and the procession in honour of a bone of the latter worthy, recovered from his tomb at Vannes, in Brittanny. For these works, of which Cean Bermudez approved the colouring, Matarana received 5879 crowns.

1 By this white horse, says the Hagiologist, some doctors understand the Sacred College; "tambien se puede traer por figura, este caballo blanco y brioso, de el bienaventurado S. Vicente Ferrer." Dieronle corona, no solo al caballero Christo, sino al caballo S. Vicente, &c.—Flos Sanctorum, p. 669.

*G. Rodriguez de Espinosa.*

Geronimo Rodriguez de Espinosa was born in 1562, at Valladolid, where he acquired some knowledge of painting and settled, about the close of the century, at the Valencian town of Cocentayna. There he married, in 1596, Aldonza Lleó, by whom he became the father of Jacinto Geronimo Espinosa, a painter of great reputation in the reign of Philip IV. For the church of the town he painted, in 1600, pictures of St. Lorenzo and St. Hipolito; and the year following, St. Sebastian and St. Roque, of which he made an offering to the same edifice. These works were in time, however, displaced from the church, and passed into the hands of one Andres Cister, a scrivener. In 1604-7 he executed, in conjunction with a certain Jayme Terol, a scholar of Fray Nicolas Borras, the pictures for the high altar of St. John Baptist's church, at the town of Muro. Finally taking up his abode at Valencia, he died there about 1630.

*J. Terol.*

*P. Orrente.*

Pedro Orrente was born at Montealegre, a town of the kingdom of Murcia, between the middle and end of the sixteenth century. Some years of his youth were passed at Toledo, where he is supposed to have studied painting in the school of El Greco. In 1611, the Toledan Chapter wished to employ Mayno to paint a picture of St. Ildefonso for the new Sacristy, but that artist declining to undertake it, the commission was transferred to the young Murcian, who produced a work that has been highly commended

*Paints St. Ildefonso and Sta. Leocadia for the Cathedral of Toledo.*

for the freedom and energy of its execution, and its brilliancy of tone. His subject was one of the most marvellous stories of the Toledan mythology. King Recesvinto and St. Ildefonso, says the legend, were celebrating the feast of Sta. Leocadia, in the church where her holy dust reposed, when the heavy slab which covered her tomb rose of itself, and the Virgin-martyr came forth in glorious shape, and complimented the learned primate on the success of his controversial writings in defence of the Blessed Mary's sinless nature. To these civilities Ildefonso replied in a somewhat ungentle fashion, for, being eager to preserve some tangible proof of the miracle, he snatched the mask with which the maiden veiled the radiance of her countenance, and with the king's dagger cut off a portion of it, before she could make good her retreat. The weapon and its trophy may still be seen amongst the reliques of the Cathedral at Toledo.[1] For that Cathedral, Orrente likewise executed a "Nativity "of our Lord," in competition with a picture by Eugenio Caxes,[2] whom, says Palomino, he overcame.[3]

*Works at Murcia.*

He afterwards removed to the city of Murcia, where he held the post of familiar of the Inquisition, and painted the pictures of the high-altar of the church of the Conception, and a series of eight works on subjects taken from the book of

1 Villegas, Flos Sanctorum, p. 626. 2 Page 429.
3 Palomino, tom. iii., p. 451.

Genesis, for the Viscount of Huertas. The latter pictures, which were made heir-looms in the Viscount's family, bore the signature P. O. F. He next went to Valencia, where, in 1616, he greatly increased his reputation by painting the grand picture of St. Sebastian, generally esteemed his masterpiece, which is unfortunately lost in the gloom of one of the darkest chapels of the Cathedral. There he also established a school of painting, which produced some names of distinction, and entitles him to be ranked amongst the chiefs of Valencian art. His roving disposition led him afterwards to Cuenca, where he left a "Nativity of Our Lord," in the church of the hospital of Santiago; and also to Madrid, where, by order of the Count-Duke of Olivarez, he painted a variety of works for the palace of Buenretiro. He died at Toledo, in 1644, and was buried near El Greco, in the church of San Bartolomé.

*Valencia, "St. Sebastian"*

*Cuenca,*

*Madrid.*

Orrente is the Bassano or the Roos,—the great sheep and cattle master—of Spain. He generally chose such subjects as admitted of the introduction of the domestic animals; in painting the "Prodigal's Son," he selected the period in which that unfortunate spendthrift kept swine, and coveted their husky food; and when allowed to choose for himself, he preferred the simple scenes furnished by the stories of the pastoral patriarchs to all the miracles and martyrdoms of the calendar. In the treatment of these subjects, he frequently

*Style.*

resembles Bassano, whom he is supposed to have made the model of his style. His pictures at the Academy of St. Ferdinand at Madrid, representing "The Israelites departing from Egypt," and "Cattle reposing beneath rocks," are excellent specimens of his powers; the animals are grouped with great skill and knowledge of their habits, and finished with a spirit and care not bestowed on their human attendants. The Royal gallery is also well supplied with his works. His portrait, painted in a forcible, dashing style by himself, hangs in the Louvre;[1] the bluff good-humoured countenance, wears the ruddy hue of health proper to an artist whose place of study was the breezy Sierra, white with the flocks of Infantado or the Escorial.

*Murcia: Painters.*

The city of Murcia, renowned for its soft skies and fruitful soil, and for the pure blue blood of its ancient nobility, commonly passed for the indolent Bæotia of Spain. The existence but not the justice of the imputation is admitted by the native poet Jacinto Polo de Medina, who not only luxuriates in descriptions of the natural beauties of Murcia, and compares its river Sigura and tributary streams flowing through palmy meadows, to "a crystal tree with branches of "silver," but produces a list of obscure celebrities, which in his judgment entitles this sleepy city to be reckoned a second Athens.[2] As

[1] Galerie Espagnole, No. 195.

[2] Obras en prossa y verso de Salvador Jacinto Polo de Medina, natural

the chiefs of Murcian painting, "with whom "Italy can hardly vie," besides Pedro Orrente, he cites Cristobal Acevedo and Lorenzo Juárez. Acevedo was for some time a scholar of Bartolomé Carducho at Madrid. Returning to Murcia, he painted for the chapel of the college of San Fulgencio, a large picture of that saint adoring the blessed Virgin, and some other works for convents, which conveyed a favourable impression of his powers. Juárez was his fellow-citizen and rival, but it is not known where he studied his art. His best works were executed for convents; and amongst them were the "Martyrdom of St. "Angelo,"—a Sicilian Carmelite brained for his bold preaching, in 1220, by a hardened sinner of his flock,[1]—in the monastery of the order of Carmel, and a picture of "St. Ramon Nonnato," undergoing the operation of having his lips pierced and secured with a padlock, in the convent of Mercy. They display, says Cean Bermudez, a knowledge both of nature and of the rules of composition, and are effective in the arrangement of draperies.

*C. Acevedo.*

*L. Juárez.*

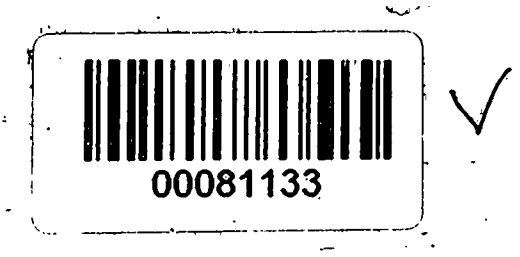
In this reign, Valencia possessed one sculptor of note, Fray Gaspar San Marti. He was born at Lucena, in 1574, and in 1595 took the habit of the Carmelites at Valencia, amongst whom he resided till his death, in 1644. For the chapel of the Communion, in their conventual church, he

*Valencian sculptor; Fr. G. San Marti.*

de la ciudad de Murcia, recogidas por un aficionado suyo, 4to., Zaragoça 1670, p. 49-55.

[1] Villegas. Flos. Sanctorum, p. 793.

designed and carved an excellent retablo, adorned with several meritorious statues of saints, and an elegant tabernacle or Custodia. He likewise carved an image of Our Lady, which was coloured in 1606 by the younger Joanes, and some other figures; and to him was also attributed the marble tomb of Fray Juan Sanz, a deceased worthy of the house. Being versed in architecture as well as sculpture, he made some alterations on the church, for which he was constructing a new front at the time of his death; and he was consulted by the municipality in erecting a public market.

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